UNIVERSITY OF CA RIVERSIDE LIBRARY
3 1210 02004 5157

AA 001 369 434 4
UC SOUTHERN REGIONAL LIBRARY FACILITY

VENICE

AUGUSTUS J. C. HARE

THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
RIVERSIDE

Harriet C. Robbins,
Venice, November, 15/88.

VENICE

VENICE

BY

AUGUSTUS J. C. HARE

AUTHOR OF 'WALKS IN ROME' 'DAYS NEAR ROME' ETC.

SECOND EDITION

LONDON
SMITH, ELDER, & CO., 15 WATERLOO PLACE
1888

[*All rights reserved*]

DS672
H37
1988

CONTENTS.

CHAPTER		PAGE
I.	THE APPROACH	1
II.	S. MARK'S AND ITS SURROUNDINGS	14
III.	THE GRAND CANAL	53
IV.	SOUTH-EASTERN VENICE	98
V.	NORTH-EASTERN VENICE	127
VI.	WESTERN VENICE	152
VII.	SUBURBAN VENICE: THE GIUDECCA AND IL REDENTORE, S. GIORGIO, THE ARMENIAN CONVENT, S. ELENA, AND THE LIDO	179
VIII.	CHIOGGIA	190
IX.	MURANO AND TORCELLO	195
	INDEX	209

Rio di S. Girolamo
S. Giobbe
Orto Botanico
Cannaregio
Ghetto Nuovo
Ghetto Vecchio
General Railway Station
S. M. Scalzi
P. Manfrin
S. Geremia
S. Marcuola
Isola di S. Chiara
Canal Grande
La Madal
S. Simon Grande
Museo P. Correr
S. Simon Piccolo
S. Andrea
S. Giacomo dall'Orio
S. Marcuola de Tedentino
Campo di Marte
S. Rocco
Frari
Scuola S. Rocco
S. Polo
S. Tomà
S. Pantaleone
Canal Grande
S. Luca
P. Foscari
Carmini
P. Grassi
Canal di Fusina
S. Sebastiano
S. Stefano
S. Maurizio
Teatro la Fenice
S. Vitale
Ponte
S. Maria Zobenigo
S. Trovaso
Accademia di Belle Arti
Serra
S. Maria della Salute
Canal della Giud
La Giudecca
Il Redentore

ICE.

Mirano
Mestre
Mazorbo
Burano
F. Malpura
Tre Porti
Oriago
Mira
Taglia
Venice
Boto
Fusina
Alberoni
Codevigo
Palestrina
Chioggia
Brondolo
Sacca della Misericordia
Misericordia
Museo S. Caterina
S. M.ª dei Gesuiti
Fondamenta Nuove
S. Lazzaro
S. Apostoli
P. Falier
Angelo Custode
Madonna de Miracoli
S. Giov. Crisostomo
S.S. Giovanni e Paolo
S. Lio
S. Maria Formosa
P. Grimani
S. Giuliano
S. Marco
Piazza S. Marco
Giardino Reale
S. Francesco
Arsenale
Scuola di S. Giorgio
S. Antonio
S. Giorgio dei Greci
S. Zaccaria
S. Martino
S. Giov. in Bragora
Rio Arsenale
Docks
Docks
S. Biagio
Isola di S. Pietro
S. Pietro di Castello
Canal di S. Pietro
Strada d. Giardini
S. Giuseppe di Castello
Giardini Publici
S. Giorgio Maggiore
Isola di S. Giorgio Maggiore

VENICE.

CHAPTER I.

THE APPROACH.

[The *station* is about an hour in a gondola from the Piazza S. Marco, which is the centre of Venetian life. A gondola with one gondolier costs 1 fr., each piece of luggage 20 c. extra.

Hotels. Grand Hotel, a large new hotel; *Italia*, *Europa*, good; *Bretagna*, excellent for families, but with no good single rooms; *Pension Suisse*—all these are in the same admirable situation near the entrance of the Grand Canal, and close to the Piazza S. Marco. *Vittoria*, good, but situated on a side canal, subject to terrible smells. *Danieli*, Riva degli Schiavoni, old-fashioned. *Inghilterra*, Riva degli Schiavoni, a small but comfortable house, pleasant and sunny in winter and spring, hot in summer.

Restaurant. Quadri, Piazza S. Marco (right), excellent for luncheons if you are in an hotel, for everything if in lodgings. *Bauer Grünwald*, Via 22 Marzo. *S. Moisè*, opposite the church of that name.

Caffè. Florian (left), of world-wide reputation, Piazza S. Marco. *Quadri* (right).

Gondolas (the cabs of Venice) cost (with one gondolier and four passengers) 1 fr. the first hour, and ½ fr. for each hour afterwards. For the whole day 5½ frs.

English Church. On the second floor of Palazzo Contarini degli Scrigni, close to the Accademia, on the right.

Photographer—celebrated for portraits—*Ant. Sorgato*, 4674 Campiello del Vin, S. Zaccaria, behind Hôtel d'Angleterre. For Venetian views, Naya, Piazza S. Marco.

Bookseller. Munster, Piazza S. Marco.

Curiosity Shops, once almost confined to the Ghetto, 'are now to be found everywhere in the city, and most of them are on the Grand Canal, where they heap together marvellous collections, and establish authenticities beyond cavil. "Is it an original?" asked a young lady

who was visiting one of their shops, as she paused before an attributive Veronese, or perhaps a Titian. "*Sì, signora, originalissimo!*"'—*Howells.*

Venetian Jewellery. The street near the Ponte di Rialto, left bank. It should be known that almost everything bought in the Piazza S. Marco costs treble the price *asked* in the Frezzaria and other less fashionable parts of the town.

Wood Sculpture. Travellers should visit the Atelier (2795 Canal Grande) of Valentino Besarel. It is only in Italy that you find this interesting type of the untaught artist of unerring taste, whose art is the sole object and interest of his life. Besarel is a native of Cadore, where his ancestors were carvers of wood in Titian's time.]

'This noble citie doth in a manner chalenge this at my hands, that I should describe her also as well as the other cities I saw in my journey, partly because she gave me most louing and kinde entertainment for the sweetest time (I must needes confesse) that euer I spent in my life; and partly for that she ministered vnto me more variety of remarkable and delicious obiects then mine eyes euer suruayed in any citie before, or euer shall . . . the fairest Lady, yet the richest Paragon, and Queene of Christendome.'—*Coryat's Crudities*, 1611.

'Les autres villes ont des admirateurs, Venise a des amoureux.'—*Saint-Victor.*

THE railway from Padua to Venice crosses a flat plain covered with vineyards, whose garlands reach almost to the edge of the lagoons. It is at *Mestre* that all the interest begins. There is 'a breath of Venice in the breeze.' Across the soft grey distances, the towers of Venice are seen on the horizon, repeating themselves in the water. Throughout the still expanse, poles rising at intervals mark the 'pathways in the sea.' In the nearer foreground boats with great red and yellow sails are finding their way out into the open water by narrow runlets through the tall reeds.

The traveller now hurries past Mestre; but till a few years ago it was important, as the place where, wearied with a long journey by diligence or carriage, he embarked for Venice, while gladdened by the first sight of the promised city.

'Not but that the aspect of the city itself was generally the source of some slight disappointment, for, seen in this direction, its buildings are far less characteristic than those of the other great towns of Italy; but this inferiority was partly disguised by distance, and more than atoned

for by the strange rising of its walls and towers out of the midst, as it seemed, of the deep sea, for it was impossible that the mind or the eye could at once comprehend the shallowness of the vast sheet of water which stretched away in leagues of rippling lustre to the north and south, or trace the narrow line of islets bounding it to the east. The salt breeze, the white moaning sea-birds, the masses of black weed separating and disappearing gradually, in knots of heaving shoal, under the advance of the steady tide, all proclaimed it to be indeed the ocean on whose bosom the great city rested so calmly; not such a blue, soft, lake-like ocean as bathes the Neapolitan promontories, or sleeps beneath the marble rocks of Genoa, but a sea with the bleak power of our northern waves, yet subdued into a strange spacious rest, and changed from its angry pallor into a field of burnished gold, as the sun declined behind the belfry tower of the lonely island church, fitly named "St. George of the Sea-weed." As the boat drew nearer to the city, the coast which the traveller had just left sank behind him into one long, low, sad-coloured line, tufted irregularly with brushwood and willows: but, at what seemed its northern extremity, the hills of Arqua rose in a dark cluster of purple pyramids, balanced on the bright mirage of the lagoon, two or three smooth surges of inferior hills extended themselves about their roots, and beyond these, beginning with the craggy peaks above Vicenza, the chain of the Alps girded the whole horizon to the north—a wall of jagged blue, here and there showing through its clefts a wilderness of misty precipices, fading far back into the recesses of Cadore, and itself rising and breaking away eastward, when the sun struck opposite upon its snow, into mighty fragments of peaked light, standing up behinds the bars of clouds of evening, one after another, countless, the crown of the Adrian Sea, until the eye turned back from pursuing them, to rest upon the nearer burning of the campaniles of Murano, and on the great city, where it magnified itself along the waves, as the quick silent pacing of the gondola drew nearer and nearer. And at last, when its walls were reached, and the outmost of its untrodden streets was entered, not through towered gate or guarded rampart, but as a deep inlet between two rocks of coral in the Indian sea; where first upon the traveller's sight opened the long ranges of columned palaces—each with its black boat moored at the portal—each with its image cast down, beneath its feet, upon that green pavement which every breeze broke into new fantasies of rich tessellation; when first, at the extremity of the bright vista, the shadowy Rialto threw its colossal curve slowly forth from behind the palace of the Camerlenghi; that strange curve, so delicate, so admantine, strong as a mountain cavern, graceful as a bow just bent; when first, before its moonlike circumference was all risen, the gondolier's cry, "Ah! Stall!" struck sharp upon the ear, and the prow turned aside under the mighty cornices that half met over the narrow canal, where the plash of the water followed close and loud, ringing along the marble by the boat's side; and when at last that boat darted

forth upon the breadth of silver sea, across which the front of the Ducal palace, flushed with its sanguine veins, looks to the snowy dome of Our Lady of Salvation, it was no marvel that the mind should be so deeply entranced by the visionary charm of a scene so beautiful and so strange, as to forget the darker truths of its history and its being. Well might it seem that such a city had owed its existence rather to the rod of the enchanter, than the fear of the fugitive; that the water which encircled her had been chosen for the mirror of her state, rather than the shelter of her nakedness; and that all which in nature was wild or merciless—Time and Decay, as well as the waves and tempests—had been won to adorn her instead of to destroy, and might still spare, for ages to come, that beauty which seemed to have fixed for its throne the sands of the hour-glass as well as of the sea.'—*Ruskin*, '*Stones of Venice*.'

'I saw from out the wave her structures rise
As from the stroke of the enchanter's wand:
A thousand years their cloudy wings expand
Around me, and a dying Glory smiles
O'er the far times, when many a subject land
Look'd to the wing'd Lion's marble piles,
Where Venice sate in state, throned on her hundred isles!

'She looks a sea Cybele, fresh from ocean,
Rising with her tiara of proud towers
At airy distance, with majestic motion,
A ruler of the waters and their powers;
And such she was;—her daughters had their dowers
From spoils of nations, and the exhaustless East
Pour'd in her lap all gems in sparkling showers.
In purple was she robed, and of her feast
Monarchs partook, and deem'd their dignity increased.

'In Venice Tasso's echoes are no more,
And silent rows the songless gondolier;
Her palaces are crumbling to the shore,
And music meets not always now the ear;
Those days are gone—but Beauty still is here.
States fall, arts fade—but Nature doth not die,
Nor yet forget how Venice once was dear,
The pleasant place of all festivity,
The revel of the earth, the masque of Italy!

Byron, '*Childe Harold*.'

Venice, founded *c.* 421, owes its existence to the panic inspired by the total destruction of Aquileia.[1] Many of the

[1] Aquileia and Grado (see *Cities of Northern Italy*) should be visited in connection with Venice.

inhabitants of Altinum, Concordia, and Padua also fled before the barbarians, to the seventy-two islands which had formed in the lagoons of the Adriatic, and there they built a town.

'In the northern angle of the Adriatic is a gulf, called *lagune*, in which more than sixty islands of sand, marsh, and seaweed have been formed by a concurrence of natural causes. These islands have become the City of Venice, which has lorded it over Italy, conquered Constantinople, resisted a league of all the kings of Christendom, long carried on the commerce of the world, and bequeathed to nations the model of the most stable government ever framed by man.'—*Daru*, '*Histoire de la République de Venise.*'

'It was for no idle fancy that their colonists fled to these islands; it was no mere whim which impelled those who followed to combine with them; necessity taught them to look for security in a highly disadvantageous situation, which afterwards became most advantageous, enduing them with talent, when the whole of the northern world was immersed in gloom. Their increase and their wealth were the necessary consequence. New dwellings arose close against dwellings, rocks took the place of sand and marsh, houses sought the sky, being forced, like trees enclosed in a narrow compass, to seek in height what was denied to them in breadth. Being niggard of every inch of ground, as having been from the outset compressed into a narrow compass, they allowed no more room for the streets than was absolutely necessary for separating one row of houses from another, and affording a narrow way for passengers. Moreover, water was at once street, square, and promenade. The Venetian was forced to become a new creature; and Venice can only be compared with itself.'—*Goethe.*

'A few in fear,
Flying away from him whose boast it was
That the grass grew not where his horse had trod,
Gave birth to Venice. Like the water-fowl,
They built their nests among the ocean-waves;
And where the sands were shifting, as the wind
Blew from the north or south—where they that came
Had to make sure the ground they stood upon,
Rose, like an exhalation from the deep,
A vast metropolis, with glistening spires,
With theatres, basilicas adorned;
A scene of light and glory, a dominion,
That has endured the longest among men.'—*Rogers.*

'The ruler of the Adriatic, who never was infant or stripling, whom God took by the hand and taught to walk by himself the first hour.'—*Landor.*

For nearly 1100 years the colony thus formed was governed by a series of Dukes or *Doges*,[1] amongst whom perhaps the best-known names have been those of *Sebas-*

[1] The order of the Doges has been—

697—716. Paolo Anafesto.
726—737. Orso I.
742—755. Deodato Orso.
756—756. Galla.
759—764. Dom. Monegario.
764—787. Maurizio Galbaia.
804—809. Obelario Antenorio.
810—827. Angelo Partecipazio.
827—830. Giustiniano Partecipazio.
830—837. Giovanni Partecipazio I.
837—864. Pietro Tradonico.
864—881. Orso I. Partecipazio.
881—886. Giov. Partecipazio II.
886—887. Pietro Candiano I.
888—912. Pietro Tribuno.
932—932. Orso II. Partecipazio
932—939. Pietro Candiano II.
939—942. Pietro Badoero Partecipazio.
942—959. Candiano III.
959—976. Candiano IV.
976—977. Pietro Orseolo I.
978—979. Vittore Candiano.
979—991. Tribolo Memmo.
991—1009. Ottone Orseolo. [nigo.
1026—1030. Pietro Barbolano Centra-
1030—1043. Dom. Flabanico.
1043—1071. Dom. Contarini.
1071—1081. Dom. Selva.
1084—1096. Vitale Falieri.
1096—1102. Vitale Michieli I.
1102—1117. Ordelaffo Falieri.
1117—1130. Domenico Michieli.
1130—1148. Pietro Polani.
1148—1156. Dom. Morosini.
1156—1172. Vitale Michieli II.
1172—1178. Sebastiano Ziani.
1178—1192. Orio Malipiero.
1192—1205. Enrico Dandolo.
1205—1228. Pietro Ziani.
1229—1249. Jacopo Tiepolo.
1249—1252. Marco Morosini.
1252—1268. Riniero Zeno.
1268—1275. Lorenzo Tiepolo.
1275—1280. Giovanni Dandolo.
1288—1310. Pietro Gradenigo.
1310—1311. Marco Giorgio.
1311—1328. Giovanni Soranzo.
1328—1339. Francesco Dandolo.
1339—1342. Bartolommeo Gradenigo
1342—1354. Andrea Dandolo.
1354—1355. Marino Faliero.
1355—1356. Giovanni Gradenigo.
1356—1361. Giovanni Delfino.
1361—1365. Lorenzo Celsi.
1365—1367. Marco Cornaro.
1367—1382. Andrea Contarini.
1382. Michele Morosini.
1382—1400. Antonio Venier.
1400—1413. Michele Steno.
1413—1423. Tommaso Mocenigo.
1423—1457. Francesco Foscari.
1457—1462. Pasquale Malipiero.
1462—1471. Cristofero Moro.
1471—1473. Niccolò Tron.
1473—1474. Niccolò Marcello.
1474—1476. Pietro Mocenigo.
1476—1478. Andrea Vendramin.
1478—1485. Giovanni Mocenigo.
1485—1485. Marco Barberigo.
1486—1501. Agostino Barberigo.
1501—1521. Leonardo Loredan.
1521—1523. Antonio Grimani.
1523—1528. Andrea Gritti.
1528—1545. Pietro Lando.
1545—1553. Francesco Donato.
1553—1554. Marco Trevisan.
1554—1556. Francesco Venier.
1556—1559. Lorenzo Priuli.
1559—1567. Girolamo Priuli.
1567—1570. Pietro Loredan.
1570—1577. Alvise Mocenigo I.
1577—1578. Sebastiano Venier.
1578—1585. Niccolò da Ponte.
1585—1595. Pasquale Cicogna.
1595—1606. Marino Grimani.
1606—1612. Leonardo Donato.
1612—1615. Marco Memmo.
1615—1618. Giovanni Bembo.
1618. Niccolò Donato.
1618—1623. Antonio Priuli.
1623—1624. Francesco Contarini.
1624—1630. Giovanni Cornaro.
1630—1631. Niccolò Contarini.
1631—1645. Francesco Erizzo.
1645—1655. Francesco Molin.
1655—1656. Carlo Contarini.
1656. Francesco Cornaro.
1656—1658. Bertuccio Valier.
1658—1659. Giovanni Pesaro.
1659—1674. Domenico Contarini II.
1674—1676. Niccolò Sagredo.
1676—1683. Alvise Contarini II.
1683—1688. Marc. Ant. Giustiniani.
1688—1694. Franc. Morosini.
1694—1700. Silvestro Valier.
1700—1709. Alvise Mocenigo II.
1709—1722. Giovanni Cornaro.
1722—1732. Seb. Mocenigo III.
1732—1735. Carlo Ruzzini.
1735—1741. Alvise Pisani.
1741—1752. Pietro Grimani.
1752—1762. Francesco Loredan.
1762. Marco Foscarini.
1768—1779. Alvise Mocenigo III.
1779—1788. Paolo Renier.
1788—1797. Lodovico Manin.

tiano Ziani, under whom Frederick Barbarossa humbled himself in the portico of S. Mark's before Pope Alexander III.; *Andrea Dandolo*, who took part in the fourth Crusade and the conquest of Constantinople; *Marino Faliero*, beheaded before the Ducal palace for aspiring to the sovereign power; and *Francesco Foscari*, deposed after having been forced to drive his own son into permanent exile.

'We take no note nowadays, and the Doges and magnificent Senators took no note, of the generation of true founders, who must have buried themselves with their piles and stakes, upon the mud banks, to lay a feasible foundation for the place, founding it, as every great human city is founded, upon human blood and sacrifice. But there stands the city of S. Mark miraculous, a thing for giants to wonder at, and fairies to copy if they could. The wonder leaps upon the traveller all at once, arriving over the broad plains of Italy, through fields of wheat and gardens of olive, through vineyards and swamps of growing rice, across broad rivers and monotonous flats of richest land, by the Euganean mountains dark upon the pale sky of evening, and the low swamps gleaming under the new-risen moon. The means of arrival, indeed, are commonplace enough, but lo! in a moment you step out of the commonplace railway station, into the lucid stillness of the Water City, into poetry and wonderland. The moon rising above shines upon pale palaces dim and splendid, and breaks in silver arrows and broad gleams of whiteness upon the ripple and soft glistening movement of the canal, still, yet alive with a hundred reflections, and a soft pulsation and twinkle of life. The lights glitter above and below, every star and every lamp doubled; and the very path by which you are to travel lives and greets you with soft gleams of liquid motion, and soft gurgle of liquid sound. And then comes the measured sweep of the oars, and you are away along the silent splendid road, all darkling, yet alight, the poorest smoky oil-lamp making for itself a hundred twinkling stars in the little facets of the wavelets; ripplets, which gleam far before you, shining and twinkling like so many fairy forerunners preparing your way. Not a sound less harmonious and musical than the soft plash of the water against the marble steps and grey walls, the wave and wash against your boat, the wild cry of the boatmen, as they round with magical precision each sharp corner, or the singing of some wandering boatful of musicians on the Grand Canal, disturbs the quiet. Across the flat Lido from the Adriatic comes a little breath of fresh wind, touching your cheek with a caress; and when, out of a maze of narrow water-lanes, you shoot out into the breadth and glorious moonlight of the Grand Canal, and see the lagoon go widening out, a plain of dazzling silver, into the distance, and great churches and palaces standing up pale against the light, our Lady of Salvation and S. George the Greater

guarding the widening channel, what words can describe the novel, beautiful scene?'—*Blackwood*, DCCV.

The impression produced when we have passed the great railway bridge, which has dissolved the marriage of Venice with the sea, and the train glides into the *Railway Station* is one never to be forgotten. Instead of the noise of a street, and its rattling carriages, you find, as you descend the portico of the station, the salt waves of the Grand Canal lapping against the marble steps, and a number of gondolas, like a row of black hearses, drawn up against them. Into one of these you step, take your seat in the *felze*, or little hut, and noiselessly, ghastlily, without apparent motion, you float off into the green water.

'Let me this gondola boat compare to a slumbrous cradle,
And to a spacious bier liken this cover demure;
Thus on the open canal through life we are swaying and swimming
Onward with never a care, coffin and cradle between.'
Monckton Milnes, from Goethe.

'How light we move, how softly! Ah,
Were life but as the gondola!'—*Clough.*

It is perhaps best, and no mere romantic idea, to enter Venice for the first time hy moonlight. Then all the shabby detail, all the ruin and decay, and poor unartistic repairs of the grand old buildings are lost, and the first views of the Grand Canal are indeed surpassingly beautiful, and you are carried back to 'the golden days of the Queen of the Adriatic.'

'The south side rises o'er our bark,
A wall impenetrably dark,
The north is seen profusely bright;
The water, is it shade or light?
. . . . .
In planes of sure division made
By angles sharp of palace walls
The clear light and the shadow falls;
Oh, sight of glory, sight of wonder!
Seen, a pictorial portent, under,
O great Rialto, the vast round
Of thy thrice-solid arch profound.'—*Clough.*

'A city of marble, did I say? nay, rather a golden city, paved with emerald. For truly, every pinnacle and turret glanced and glowed, overlaid with gold, or bossed with jasper. Beneath, the unsullied sea drew in deep breathing, to and fro, its eddies of green wave. Deep-hearted, majestic, terrible as the sea—the men of Venice moved in sway of power and war; pure as her pillars of alabaster, stood her mothers and maidens; from foot to brow, all noble, walked her knights; the low bronzed gleaming of sea-rusted armour shot angrily under their blood-red mantle-folds. Fearless, faithful, patient, impenetrable, implacable—every word a fate—sate her senate. In hope and honour, lulled by flowing of wave around their isles of sacred sand, each with his name written and the cross graven at his side, lay her dead. A wonderful piece of the world. Rather, itself a world. It lay along the face of the waters, no larger, as its captains saw it from their masts at evening, than a bar of sunset that could not pass away; but for its power, it must have seemed to them as if they were sailing in the expanse of heaven, and this a great planet, whose orient edge widened through ether. A world from which all ignoble care and petty thoughts were banished, with all the common and poor elements of life. No foulness or tumult, in those tremulous streets, that filled or fell beneath the moon; but rippled music of majestic change, or thrilling silence. No weak walls could rise above them; nor low-roofed cottage, nor straw-built shed. Only the strength as of rock, and the finished setting of stones most precious. And around them, far as the eye could reach, still the soft moving of stainless waters, proudly pure; as not the flower, as neither the thorn nor the thistle, could grow in the glancing fields. Ethereal strength of Alps, dream-like, vanishing in high procession beyond the Torcellan shore; blue islands of Paduan hills, poised in the golden west. Above, free winds and fiery clouds ranging at their will; —brightness out of the north, and balm from the south, and the stars of the evening and morning clear in the limitless light of arched heaven and circling sea.'—*Ruskin*, '*Modern Painters*.'

'A Venise, celui qui est heureux, celui qui a soif des bruits du monde et qui a peur du silence, se sent bientôt envahi par le boiteux ennui; mais, quand on a connu les rigueurs de la vie, on y revient toujours; on se prend peu à peu d'une sorte de tendresse pour chaque place, pour chaque coin, pour chaque Traghetto; la légèreté de ce ciel, la clarté unique de l'atmosphère, cette lumière grise, argentée, les reflets d'acier de la lagune, les miroitements de Venise la Rouge, la douceur du parler vénitien, la confiance paisible des habitants, leur indulgence à toute fantaisie, leur doux commerce, les nuits claires comme les jours et je ne sais quoi qui chante au cœur et dans le ciel et sur les eaux: tout séduit le voyageur et le charme, le prend tout entier, et il va se regarder comme un exil quand il sera loin de la Piazzetta.'—*Charles Yriarte*.

It is not a mere following up of the list of sights indicated in these pages which can give the impression of what Venice ought to convey, and is ready to teach through the wonderful histories and allegories which are engraved in the sculptures of her walls as in a marble picture-book. Venice, like Orvieto, is full of the deepest material for thought, and many of her buildings are still like an index to the historical and religious feelings of the time in which they were built.

'At Venice, as indeed throughout the whole Christian world, the legend was the earliest form of poetry; and if it did not strike root there deeper than elsewhere, it at least adorned the infancy of the republic with an infinite variety of flowers, which retained all their beauty and freshness in the proudest days of its prosperity. Each temple, monastery, religious or national monument, was surrounded from its foundations with its own peculiar legends, which increased with every succeeding century; and, not satisfied with these local traditions, the people took possession of those of Egypt, Asia Minor, and Greece, which became naturalised in the Lagunes in proportion as the relics of saints and martyrs were transported there, in order to preserve them from the outrages of the Infidels, now become masters of those countries in which the earliest Christian churches had been founded.—*Rio.*

Venice is still one of the most religious cities in Italy. Prayer never ceases here: the Sacrament is constantly exposed in one or other of the churches, and the clergy succeed one another in prayers before it, night as well as day.

Every Venetian boy is called Giovanni, as every girl is Maria—names which are supposed to protect them from the power of witches. These, therefore, are the appellations given by the Church, which has a right to choose one of the three names of each child, the others being selected by the *santolo* or godfather.

Almost all Venetian women marry young—as the popular song says—

'Marídite, marídite, donzela,
Che dona maridada è sempre bela;
Marídite finchè la foglia è verde,
Perchè la zoventù presto se perde.'

Each day spent in the water-city will add to its charm, but from the first all is novel and enchanting: the very cries of the gondoliers have something most wild and picturesque. They are thus explained by Monckton Milnes:

'When along the light ripple the far serenade
Has accosted the ear of each passionate maid,
She may open the window that looks on the stream—
She may smile on her pillow and blend it in dream;
Half in words, half in music, it pierces the gloom,
"I am coming—stall—but you know not for whom!
Stall—not for whom!"

Now the tones become clearer—you hear more and more
How the water divided returns on the oar—
Does the prow of the gondola strike on the stair?
Do the voices and instruments pause and prepare?
Oh! they faint on the ear as the lamp on the view,
"I am passing—premè—but I stay not for you!
Premè—not for you!"

Then return to your couch, you who stifle a tear—
Then awake not, fair sleeper—believe he is here;
For the young and the loving no sorrow endures,
If to-day be another's, to-morrow is yours;
May, the next time you listen, your fancy be true,
"I am coming—sciàr—and for you and to you!
Sciàr—and to you!"'[1]

To English eyes the sailors and *facchini* with their large earrings are almost as curious as the young dandies in the Giardino in summer with their almost invariable fans as well as parasols!

Travellers will do well to select an hotel as near as possible to the Piazza S. Marco, which is in itself filled with interest and delight, and is the centre of everything else. Here they may devote every extra moment to revisiting the most glorious church in the world, and hence they will gradually learn to make their way through the narrow streets which wind labyrinthine-like over the closely-packed group of islets. The best way will be to make a tour of Venice

[1] From the verb Stalir, to go to the right; Premier, to go the left; and Sciar or Siar, to stop the boat by turning the flat part of the oar against the current.

first in a gondola, and then, when partially familiar with the position of things, to follow up your explorations on foot, for every square, every house even of the city, may be visited by land as well as by water, as the 72 islands on which the town is built are connected by from 350 to 400 bridges. The geography, however, is indescribably difficult.

The *Calle*, as the narrow streets are called, are, in their way, as full of interest as the canals.

'Jusqu'aux ruelles, aux moindres places, il n'y a rien qui ne fasse plaisir. Du palais Lorédan, où je suis, on tourne, pour aller à Saint-Marc, par des *calle* biscornues et charmantes, tapissées de boutiques, de merceries, d'étalages de melons, de légumes et d'oranges, peuplées de costumes voyants, de figures narquoises ou sensuelles, d'une foule bruissante et changeante. Ces ruelles sont si étroites, si bizarrement étriquées entre leurs murs irréguliers, qu'on n'aperçoit sur sa tête qu'une bande dentelée du ciel. On arrive sur quelque *piazzetta*, quelque *campo* désert, tout blanc sous un ciel blanc de lumière. Dalles, murailles, enceinte, pavé, tout y est pierre ; alentour sont des maisons fermées, et leurs files forment un triangle ou un carré bosselé par le besoin de s'étendre et le hasard de la bâtisse ; une citerne délicatement ouvragée fait le centre, et des lions sculptés, des figurines nues jouent sur la margelle. Dans un coin est quelque église baroque—un portail chargé de statues, tout bruni par l'humidité de l'air salé et par la brûlure antique du soleil ; un jet de clarté oblique tranche l'édifice en deux pans, et la moitié des figures semblent s'agiter sur les frontons ou sortir des niches pendant que les autres reposent dans la transparence bleuâtre de l'ombre.—On avance, et, dans un long boyau qu'un petit pont traverse, on voit des gondoles sillonner d'argent le marbre bigarré de l'eau ; tout au bout de l'enfilade, un pétillement d'or marque sur le flot le ruissellement du soleil qui, du haut d'un toit, fait danser des éclairs sur le blanc tigré de l'onde.'—*Taine.*

For a passing stranger it may be well to divide the sight-seeing at Venice into eight divisions.

1. The Piazza of S. Marco and its surroundings.
2. The Grand Canal.
3. The South-Eastern quarter of Venice—from S. Zaccaria to the Public Gardens.
4. The North-Eastern quarter—from S Moisè to S. Giobbe.
5. Western Venice—from S. Trovaso to S. Andrea.
6. The Giudecca, the Armenian Convent, and the Lido.
7. Chioggia.
8. Murano and Torcello.

In the arrangement of Venetian sight-seeing it should be remembered that few of the churches are open after twelve o'clock, and the Academy closes at three. The mornings therefore should be given to sights in the town, the afternoons to general explorations.

CHAPTER II.

S. MARK'S AND ITS SURROUNDINGS.

WE will suppose the traveller threading his way from one of the neighbouring hotels to the Piazza S. Marco. As far as S. Moisè the old Venetian character of the direct approach to S. Mark's has been destroyed in recent years by the formation of the commonplace *Via 22 Marzo*, but the description of Ruskin may be applied to many other streets which lead to the great piazza.

'It is a paved alley, some seven feet wide where it is widest, full of people, and resonant with cries of itinerant salesmen—a shriek in their beginning, and dying away into a kind of brazen ringing, all the worse for its confinement between the high houses of the passage along which we have to make our way. Overhead an inextricable confusion of rugged shutters, and iron balconies and chimney flues pushed out on brackets to save room, and arched windows with projecting sills of Istrian stone, and gleams of green leaves here and there where a fig-tree branch escapes over a lower wall from some inner cortile, leading the eye up to the narrow stream of blue sky high over all. On each side, a row of shops, as densely set as may be, occupying, in fact, intervals between the square stone shafts, about eight feet high, which carry the first floors: intervals of which one is narrow and serves as a door; the other is, in the more respectable shops, wainscoted to the height of the counter and glazed above, but in those of the poorer tradesmen left open to the ground, and the wares laid on benches and tables in the open air, the light in all cases entering at the front only, and fading away in a few feet from the threshold into a gloom which the eye from without cannot penetrate, but which is generally broken by a ray or two from a feeble lamp at the back of the shop, suspended before a print of the Virgin. The less pious shopkeeper sometimes leaves his lamp unlighted, and is contented with a penny print; the more religious one has his print coloured and set in a little shrine with a gilded or figured fringe, with perhaps a faded flower or two on each side, and his lamp burning

brilliantly. Here at the fruiterer's, where the dark-green water-melons are heaped upon the counter like cannon balls, the Madonna has a tabernacle of fresh laurel leaves; but the pewterer next door has let his lamp out, and there is nothing to be seen in his shop but the dull gleam of the studded patterns on the copper pans, hanging from his roof in the darkness. Next comes a "Vendita Frittole e Liquori," where the Virgin, enthroned in a very humble manner beside a tallow candle on a back shelf, presides over certain ambrosial morsels of a nature too ambiguous to be defined or enumerated. But a few steps further on, at the regular wine-shop of the calle, where we are offered "Vino Nostrano a Soldi 28–32," the Madonna is in great glory, enthroned above ten or a dozen large red casks of three-year-old vintage, and flanked by goodly ranks of bottles of Maraschino, and two crimson lamps; and for the evening, when the gondoliers will come to drink out, under her auspices, the money they have gained during the day, she will have a whole chandelier.

'A yard or two farther, we pass the hostelry of the Black Eagle, and, glancing as we pass, through the square door of marble, deeply moulded in the outer wall, we see the shadows of its pergola of vines resting on an ancient well, with a pointed shield carved on its side; and so presently emerge on the bridge and Campo San Moisè, whence to the entrance into S. Mark's Place, called the Bocca di Piazza (mouth of the square), the Venetian character is nearly destroyed, first by the frightful façade of San Moisè, and then by the modernising of the shops as they near the piazza, and the mingling with the lower Venetian populace of lounging groups of foreigners. We will push past through them into the shadow of the pillars at the end of the "Bocca di Piazza," and then we forget them all; for between those pillars there opens a great light, and, in the midst of it, as we advance slowly, the vast tower of S. Mark seems to lift itself visibly forth from the level field of chequered stones; and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements and broken walls had been transformed into arches charged with goodly sculpture, and fluted shafts of delicate stone.

'And well may they fall back, for beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away;—a multitude of pillars and white domes, clustered into a long low pyramid of coloured light; a treasure-heap, it seems, partly of gold, and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory—sculpture fantastic and involved, of palm-leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together

into an endless network of buds and plumes; and, in the midst of it, the solemn forms of angels, sceptred, and robed to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded back among the branches of Eden, when first its gates were angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stone, jasper and porphyry, and deep green serpentine spotted with flakes of snow, and marbles, that half refuse and half yield to the sunshine, Cleopatra-like, "their bluest veins to kiss"—the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolts, a continuous chain of language and of life—angels, and the signs of heaven, and the labours of men, each in its appointed season upon the earth; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the S. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstacy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst.'—*Ruskin*, '*Stones of Venice*.'

Glorious indeed is this piazza and the succession of buildings which surrounds it, and most animated is the scene, especially towards evening, when all society at Venice is 'in piazza.'

'The Place of S. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre. . . . Of all the open spaces in the city, that before the Church of S. Mark alone bears the name of Piazza, and the rest are called merely *campi*, or fields. But if the company of the noblest architecture can give honour, the Piazza S. Marco merits its distinction, not in Venice only, but in the whole world. I never, during three years, passed through it in my daily walks, without feeling as freshly as at first the greatness of its beauty. The church, which the mighty bell-tower and the lofty height of the palace-lines make to look low, is in no wise humbled by the contrast, but it is like a queen enthroned amid upright reverence. The religious sentiment is deeply appealed to, I think, in the interior of

S. Mark's; but if its interior is heaven's, its exterior, like a good man's daily life, is earth's; and it is this winning loveliness of earth that first attracts you to it, and when you emerge from its portals, you emerge upon spaces of such sunny length and breadth, set round with such exquisite architecture, that it makes you glad to be living in this world.

'Whatever could please, the Venetian seems to have brought within and made part of his Piazza, that it might remain for ever the city's supreme grace; and so, though there are public gardens and several pleasant walks in the city, the great resort in summer and winter, by day and by night, is the Piazza S. Marco. Beginning with the warm days of early May, and continuing till the *villeggiatura* (the period spent at the country seat) interrupts it late in September, all Venice goes by a single impulse of *dolce far niente*, and sits gossiping at the doors of the innumerable caffès on the Riva degli Schiavoni, and in the different squares in every part of the city. But of course the most brilliant scene of this kind is in S. Mark's Place, which has a night-time glory indescribable, won from the light of uncounted lamps upon its architectural groups.'—*Howells*, '*Venetian Life*.'

On the north of the square are the *Procuratie Vecchie*, of which the lower portion was built by *Pietro Lombardi*, in 1496, and the upper by *Bartolommeo Buono da Bergamo*, 1517. Then comes the tower called *Torre dell' Orologio*, built 1496–1498, conspicuous from its dial of blue and gold, and surmounted by bronze figures which strike the hours upon a bell. The arch beneath leads into the busy streets of the Merceria, whither the married ladies of Venice used to go every Ascension Day, to study a puppet, which was made to change its fashions after those of Paris. On Ascension and for many days after, the Magi come forth in procession and salute the Virgin and Child on this tower when the clock strikes twelve. A little beyond the arch a white stone in the pavement marks the spot where the standard-bearer of Bajamonte Tiepolo was killed in 1310, by a heavy stone thrown from a window. The stone was intended for Tiepolo himself, who was heading a conspiracy to assassinate Doge Pietro Gradenigo and dissolve the Grand Council. A banner, hung from the window whence Giustina Rossi threw the stone, long celebrated her act, and in 1841 her bust was placed near the Sotto Portico del Capello.

On the opposite side of the piazza are the *Biblioteca* and the *Procuratie Nuove*, built from designs of *Scamozzi*. The latter are converted into a palace : they occupy the site of the fine church of S. Geminiano, which was built by Sansovino and where he was buried. The *Libreria Vecchia* is continued down the west side of the *Piazzetta*, which opens from the piazza opposite the Torre dell' Orologio. It is the finest building of the sixteenth century in Venice, is the masterpiece of Jacopo Fatti, called Sansovino, in 1536, and is mentioned by Aretino as 'superiore all' invidia.' The foundation of the library was the collection of Petrarch, who came to settle in Venice in 1529, and made 'S. Mark the heir of his library.' It was afterwards greatly enriched by Cardinal Bessarion and others. The great hall is very handsome, and contains paintings by *Paul Veronese*, and two great works of *Tintoret*—'The Body of S. Mark stolen from the Saracens,' and 'S. Mark rescuing a Sailor.' Between the windows are a row of philosophers, which Ruskin describes as the finest thing of the kind in Italy, or in Europe. Amongst the five works of Bonifazio in the palace, the 'Flight of Quails' and the 'Queen of Sheba before Solomon' deserve especial notice.

'La Piazzetta, observatoire du lion gardien de la République, et point d épart des expéditions maritimes destinées à faire respecter au loin sa foi et son pavillon. C'était là que se faisaient les adieux et que se donnaient les bénédictions réciproques avant l'embarquement des équipages ; car les galères expéditionnaires étaient mouillées en face du lieu qui servait de théâtre à toutes ces manifestations, et l'on peut dire que ce petit espace, résumé entre le palais ducal, la bibliothèque et la mer, est, après le forum des Romains, celui qui a été consacré par les plus grands souvenirs.'—*Rio*, '*Epilogue à l'Art Chrétien*.'

Adjoining the palace, facing the lagoon, is the *Zecca*, built as a mint by Sansovino in 1536, and which gave its name to the Zecchino or Sequin, the favourite coin of the republic.[1] In the entrance corridor are gigantic statues by

[1] The first gold piece struck here was the *ducato* of 1284, which was of the same value as the *zecchino* of the sixteenth century. There was no money of the Doges

Gir. Campagna and *Tiziano Aspetti.* The pictures here include a remarkable Madonna by *Benedetto Diana*, and two groups by *Tintoret* of the 'Proveditori della Zecca.' At the end of the Piazzetta towards the lagoon are too huge granite pillars,[1] brought from one of the islands of the Archipelago in 1127. One is surmounted by the Lion of S. Mark, the other by a statue of S. Theodore—'martir et cavalier di Dio'—standing on a crocodile (by *Pietro Guilombardo*, 1329)—the saint who was patron of the Republic before the body of S. Mark was brought from Egypt in 827. Doge Sebastiano Ziani (1172–78), having promised any 'onesta grazia' to the man who should safely lift the columns to their places, it was claimed by Nicolò il Barattiere, who demanded that gambling, prohibited elsewhere, should be permitted within these pillars. The promise could not be revoked; but to render it of no effect, all public executions were also ordained to be held on this spot, so as to render it one of ill-omen. The great Carmagnola was executed here in 1432.

'On this stone are laide for the space of three days and three nights the heads of all such as being enemies or traitors to the State, or some notorious offenders, haue been apprehended out of the citie, and beheaded by those that haue been bountifully hired by the Senate for the same purpose. In that place do their heads remain so long, though the smell of them doth breede a uery offensive and contagious annoyance. For it hath beene an ancient custome of the Venetians whensoeur any notorious malefactor hath for any enormous crime escaped out of the city for his security to propose a great reward to him that shall bring his head to that stone. Yea, I haue heard that there haue beene twenty thousand duckats giuen to a man for bringing a traytor's head to that place.'—*Coryat's Crudities*, 1611.

At the inner entrance of the Piazzetta, between the Ducal Palace and the church, are the richly sculptured *Pillars of*

before the time of Sebastiano Ziani (1177); before that time the coins bore the name of emperors of Germany. The most celebrated artificers of Venetian coins were Aless. Leopardi and Vittor Camelio in the fifteenth, and Andrea Spinelli in the sixteenth, century.

[1] There were originally three columns, but one fell into the sea as it was being landed, and could never be recovered. *Fra Marco e Todaro* is a Venetian proverb expressing perplexity.

S. Jean d'Acre, once part of a gateway of S. Sabbas at Acre, a church which the republics of Genoa and Venice were supposed to hold in common, but in which they came to hand-to-hand fights. When the Venetians under Lorenzo Tiepolo had driven out the Genoese in 1256, they sent the two pillars home in proof of their triumph : a decree of the Senate still exists which decides where they were to be placed.

Near these, at the corner of the church, is a low pillar of red porphyry, which is also said to have come from Acre. It is called *Pietra del Bando*, and the laws of the Republic are said to have been promulgated from hence. At the corner nearest the Ducal Palace are four quaint figures of red porphyry, which are supposed to represent four emperors who shared the Byzantine throne contemporaneously in the eleventh century, 1068–1070—Romano IV., Michele Ducas, and his brothers Andronico and Costantino—as their images appear thus on coins of the period. But a different origin has often been ascribed to the pillars.

'There is a thing to be seene in that place, which is uery worthy your observation. The pourtraitures of foure noble gentlemen of Albania that were brothers are made in porphyrie stone with their fawchions by their sides, each couple consulting priuately together by themselues, of whom this notable history following is reported. These notable brothers came from Albania together in a ship laden with great store of riches. After their arriuall at Venice, which was the place whereunto they were bound, two of them went on shore, and left the other two in the ship. They two that were landed entred into a consultation and conspiracy how they might dispatch their other brothers which remayned in the ship, to the end they might gaine all the riches to themselues. Whereupon they bought themselues some drugges to that purpose, and determined at a banquet to present the same to their other brothers in a potion or otherwise. Likewise on the other side those two brothers that were left in the shippe whispered secretly amongst themselues how they might make away with their brothers that were landed, that they might get all the wealth to themselues. And thereupon procured means accordingly. At last this was the final issue of those consultations. They that had beene at land presented to their other brothers certaine poysoned drugges at a banquet to the end to kill them, which those brothers did eate and dyed therewith, but not incontinently. For before they dyed, they ministered a certain

poysoned march-pane or some such other thing at the uery same banquet to their brothers that had been at land ; both which poysons when they had thoroughly wrought their effects vpon both couples, all foure dyed shortly after. Wherevpon the Signiory of Venice seized vpon all their goods as their own, which was the first treasure that euer Venice possessed, and the first occasion of inriching the estate ; and in memoriall of that vncharitable and vnbrotherly conspiracy, hath erected the pourtraitures of them in porphyrie as I said before in two seuerall couples consulting together. I confesse I neuer read this history, but many gentlemen of uery good account in Venice, both Englishmen and others, reported it vnto me for an absolute truth. And Sir Henry Wotton himself, our King's most honourable, learned, and thrise-worthy Ambassador in Venice counselled me to take speciall observation of those two couples of men as being a thing most worthy to be considered.'—*Coryat's Crudities*, 1611.

The wall of the church on this side has been the part most attacked by the 'restorations' of 1878–83. A lamp which burns here nightly before a Byzantine Madonna high on the wall commemorates the remorse of the Council of Ten for the unjust condemnation of Giovanni Grassi (1611), pardoned ten years after his execution. The lamps were always lighted afterwards when an execution took place, and the condemned, before mounting the scaffold, turned round to the picture, and repeated the *Salve Regina*.

The great *Campanile* was begun by Doge Pietro Tribuno in 888, but not finished till 1511. It is entered by a small door on the west (2 soldi), whence a winding and easy foot-path (no steps) leads to the summit. The view is truly magnificent, and should be one of the first points visited in Venice. It is the only way of understanding the intricate plan of the wonderful water-city, which from hence is seen like a map, with all its towers and churches and distant attendant islands, while beyond it the chain of Alps girds in the horizon with a glistening band of snowy peaks.

At the foot of the Campanile is the *Loggia* (*'sotto il Campanile'*) built by *Sansovino* in 1540, as a meeting-place for the Venetian nobles. It is richly adorned with reliefs, and has bronze statues of Minerva, Apollo, Mercury, and a God of Peace, by *Sansovino*.

'This place is indeed but little, yet of that singular and incomparable beauty, being all made of Corinthian worke, that I neuer saw the like before for the quantity thereof.'—*Coryat's Crudities*, 1611.

In front of the church, rise from richly-decorated bronze sockets, by *Alessandro Leopardo*, the tall flagstaffs which bore the banners of the Republic. Here, in the piazza, we may always see flocks of pigeons, sacred birds in Venice, which are so tame that they never move out of your way, but run before you as you walk, and perch on the sill of your open window. It is said that they have been kept here ever since Enrico Dandolo, the crusader, received valuable information by means of carrier pigeons as he was besieging Candia; but probably they are only descendants of birds set free during the festival of Palm Sunday, and which it would have been thought sacrilegious to kill after they had taken sanctuary with S. Mark. They were formerly maintained by a provision of the Republic, but now subsist upon the bequest of a pious lady, and the alms of grain and peas which they receive from strangers.

'Ces pigeons remontent aux anciens temps de Venise. Alors il était d'usage, le jour des Rameaux, de lâcher d'au-dessus de la porte principale de Saint-Marc un grand nombre d'oiseaux avec de petits rouleaux de papier attachés à la patte, qui les forçaient à tomber; le peuple, malgré leurs efforts pour se soutenir quelque temps en l'air, se les disputait aussitôt avec violence. Il arriva que quelques-uns de ces pigeons se délivrèrent de leurs entraves, et *traînant la ficelle* cherchèrent un asile sur les toits de Saint-Marc. Ils s'y multiplièrent rapidement; et tel fut l'intérêt qu'inspirèrent ces refugiés que, d'après le vœu général, un décret fut rendu portant qu'ils seraient non-seulement respectés, mais nourris aux frais de l'Etat.'—*Valery.*

The distinctive wonders of the Piazza S. Marco are thus popularly enumerated in the Venetian dialect:—

'In piazza San Marco ghe xè tre standardi,
Ghe xè quatro cavai che par che i svola,
Ghe xè un relogio che 'l par una tore,
Ghe xè do mori che bate le ore.'

'It is a great piazza, anchored, like all the rest, in the deep ocean. On its broad bosom is a palace, more majestic and magnificent in its

old age than all the buildings of the earth, in the high prime and fulness of their youth. Cloisters and galleries—so light, they might be the work of fairy hands; so strong, that centuries have battered them in vain—wind round and round this palace, and enfold it with a cathedral, gorgeous in the wild luxuriant fancies of the East. At no great distance from its porch, a lofty tower, standing by itself, and rearing its proud head above, into the sky, looks out upon the Adriatic Sea. Near to the margin of the stream are two ill-omened pillars of red granite; one having on its top a figure with a sword and shield; the other, a winged lion. Not far from these, again, a second tower, richest of the rich in all its decorations, even here, where all is rich, sustains aloft a great orb, gleaming with gold and deepest blue; the twelve signs painted on it, and a mimic sun revolving in its course around them; while above, two bronze giants hammer out the hours upon a sounding bell. An oblong square of lofty houses of the whitest stone, surrounded by a light and beautiful arcade, forms part of this enchanted scene; and, here and there, gay masts for flags rise, tapering from the pavement of the unsubstantial ground.'—*Dickens*.

As we are now standing under the shadow of S. Mark's we may give a few moments to its origin and story.

'"And so Barnabas took Mark, and sailed unto Cyprus." If as the shores of Asia lessened upon his sight, the spirit of prophecy had entered into the heart of the weak disciple who had turned back when his hand was on the plough, and who had been judged, by the chiefest of Christ's captains, unworthy henceforward to go forth with him to the work, how wonderful would he have thought it, that by the lion symbol in future ages he was to be represented among men! how woful, that the war-cry of his name should so often reanimate the rage of the soldier, on those very plains where he himself had failed in the courage of the Christian, and so often dye with fruitless blood that very Cypriot Sea, over whose waves, in repentance and shame, he was following the Son of Consolation!

'That the Venetians possessed themselves of his body in the ninth century there appears no sufficient reason to doubt, nor that it was principally in consequence of their having done so, that they chose him for their patron saint. There exists, however, a tradition that before he went into Egypt he had founded the church at Aquileia, and was thus, in some sort, the first bishop of the Venetian isles and people.'—*Ruskin*, '*Stones of Venice*.'

The translation of the body of S. Mark to Venice is said to have been caused by the rapacity of the King of Alexandria, who plundered the church where he was en-

shrined in that city to adorn his own palace. Two Venetian sea-captains who were then at Alexandria implored to be allowed to remove the relics of the saint to a place of safety, and at last the priests, fearful of further desecration, consented. 'They placed the corpse in a large basket covered with herbs and swine's flesh, which the Mussulmans hold in horror, and the bearers were directed to cry *Khawzir* (pork), to all who should ask questions or approach to search. In this manner they reached the vessel. The body was enveloped in the sails, and suspended to the mainmast till the moment of departure, for it was necessary to conceal this precious booty from those who might come to clear the vessel in the roads. At last the Venetians quitted the shore full of joy. They were hardly in the open sea when a great storm arose. We are assured that S. Mark then appeared to the captain and warned him to strike all his sails immediately, lest the ship, driven before the wind, should be wrecked upon hidden rocks. They owed their safety to this miracle.'

The first church erected at Venice in honour of S. Mark was destroyed by fire in 976. Its rebuilding was immediately commenced, and the existing church was consecrated in 1085. Since that time nearly every Doge has added to the richness of its decorations. The main body of the church is of the eleventh century, the Gothic additions of the fourteenth, and the restored mosaics of the seventeenth.

Over the doorways are five mosaics, beginning from the right, viz. :

The Translation of the Relics of S. Mark from Alexandria, 1650. *Pietro Vecchio.*

Landing of the Relics. *Pietro Vecchio.*

The Last Judgment, 1836. *L. Guerena.*

The magistrates of Venice venerating the Relics of S. Mark, 1728. *Sebastiano Rizzi.*

The Enshrining of the Relics, and the façade of the church, an ancient work of the early part of the 13th century.

Over the portico are the four famous *Bronze Horses*,

brought from Constantinople by the Venetians after the fourth Crusade.

'A glorious team of horses—I should like to hear the opinion of a good judge of horse-flesh. What seemed strange to me was, that closely viewed, they appear heavy, while from the piazza below they look light as deer.'—*Goethe.*

'In this temple-porch,
Old as he was, so near his hundredth year,
And blind—his eyes put out—did Dandolo
Stand forth, displaying on his crown the cross.
There did he stand, erect, invincible,
Though wan his cheeks, and wet with many tears,
For in his prayers he had been weeping much;
And now the pilgrim and the people wept
With admiration, saying in their hearts,
"Surely those aged limbs have need of rest!"
There did he stand, with his old armour on,
Ere, gonfalon in hand, that streamed aloft,
As conscious of its glorious destiny,
So soon to float o'er mosque and minaret,
He sailed away, five hundred gallant ships,
Their lofty sides hung with emblazoned shields,
Following his track to fame. He went to die:
But of his trophies four arrived ere long,
Snatched from destruction—the four steeds divine,
That strike the ground, resounding with their feet,
And from their nostrils snort ethereal flame
Over that very porch.'—*Rogers.*

On entering the vestibule, we see, in front of the central doorway, a lozenge of red and white marble. This marks the spot where the celebrated reconciliation took place between the Emperor Frederick Barbarossa and Pope Alexander III., July 23, 1177. The chroniclers narrate that as the Emperor knelt at the feet of the Pope, he exclaimed, 'Non tibi sed Petro,' and that Alexander answered proudly, 'Et mihi et Petro.'

'The Emperor, with the Doge and senators, and with his own Teutonic nobles, advanced to the portal of S. Mark, where stood the Pope in his pontifical attire. Frederick no sooner beheld the successor of S. Peter, than he threw off his imperial mantle, prostrated himself, and kissed the feet of the Pontiff. Alexander, not without tears, raised

him up, and gave him the kiss of peace. Then swelled out the *Te Deum*; and the Emperor, holding the hand of the Pope, was led into the choir, and received the Papal benediction.'—*Milman*, '*Hist. of Latin Christianity*.'

All around are columns of precious marbles, chiefly brought from the East, and above these equally precious mosaics. That over the principal door of S. Mark is by the brothers *Zuccati* in 1545, from designs of Titian. The representation of the Crucifixion, opposite, is also by the *Zuccati*.[1] The earlier mosaics are of the eleventh century, and many of these are of great interest. We may especially notice, on the left, as a figure seldom represented in art, that of Phocas, the sainted gardener of Sinope in Pontus (A.D. 303), who, being much given to hospitality, courteously received and lodged the executioners sent to put him to death; who received his kindness not knowing, but in the morning, when he revealed himself to them, were compelled to behead him, and they buried him in a grave he had dug for himself, amongst his flowers. In the niches of the atrium are buried the Doges Vitale Faliero (1096), Marino Morosini (1252), and Bartolommeo Gradenigo (1342); together with the Dogaressa Felice Michiel, wife of Vitale Michiel, 1111.

'The custom of burying illustrious persons in Roman or early Christian sarcophagi prevailed until the fourteenth century. Vitale Faliero, for instance, lies in the atrium of S. Mark's, to the right of the great portal, in a sarcophagus with shapeless octagonal columns. Had Venice had any fitter resting-place for this doge, in whose reign occurred the miraculous recovery of the body of S. Mark and the visit of the Emperor Henry IV., she would not thus have buried him in a tomb made up of old fragments. In a similar sarcophagus on the other side of the great portal lies the wife of Vitale Michele, who ruled the Republic at the time of the first Crusade, in which Venice co-operated but coldly, fearing that it would interfere with her commerce with the East; the fleet she sent to Syria was employed in fighting with the Pisans off Smyrna for possession of the bodies of SS. Teodoro and

[1] The Zuccati mosaicists, sons and nephews of that Sebastiano Zuccato who was at one time the master of Titian, were accused by their rivals, the Bianchini, of filling in many parts of their mosaics with the brush. They underwent a long trial, from which they came out triumphant, partly through the intervention of Titian.

Niccolò, and in plundering the richly-laden Genoese ships in their homeward voyage. Another doge, Marino Morosini, whose short and uneventful reign is summed up by Maestro Martino da Canale in the words, "fu sì grazioso ch' egli usò sua vita in pace, ne nullo osò assalire di guerra," also lies buried in the atrium of S. Mark's in an old Christian sarcophagus, sculptured with rude figures of Christ and the Apostles, angels bearing censers, and ornate crosses.'—*Perkins*, '*Italian Sculptors*.'[1]

On the right is the entrance of the *Zeno Chapel*, built 1505–1515, by Cardinal Giambattista Zeno, and containing his grand bronze tomb, decreed by the Republic and executed by *Antonio Lombardo* and *Alessandro Leopardo*. The altar has a beautiful figure of the *Madonna della Scarpa* between SS. Peter and John Baptist. The mosaics, which tell the story of S. Mark, are of the twelfth century.

A door to the right of the principal entrance leads to the *Baptistery*, or Chapel of S. Giovanni Battista—San Zuane in the soft Venetian vernacular. Here in the pavement, is the great stone—'enorme mozzetto di granito'—brought by Domenico Michiel from Tyre, where it had stood before the gates since our Saviour, weary with travelling, is said to have rested upon it. Against the wall is the tomb of Andrea Dandolo (1354), the last Doge buried in S. Mark's, for whom Petrarch, who was his friend, composed an epitaph. In another tomb, by the door of the Zeno chapel, rests Doge Soranzo (1328).

'We are in a low vaulted room: vaulted, not with arches but with small cupolas starred with gold, and chequered with gloomy figures: in the centre is a bronze font charged with rich bas-reliefs, a small figure of the Baptist standing above it in a single ray of light that glances across the narrow room, dying as it falls from a window high in the wall, and the first thing that it strikes, and the only thing that it strikes brightly, is a tomb. We hardly know if it be a tomb indeed; for it is like a narrow couch set beside the window, low-roofed and curtained, so that it might seem, but that it is some height above the pavement, to have been drawn towards the window, that the sleeper

[1] Thomas Mowbray, Duke of Norfolk, banished by Richard II. after his duel with the Earl of Hereford, afterwards Henry IV., died at Venice, Sept. 22, 1399, and was buried in the vestibule of S. Mark. whence his descendants moved his body to England in 1533.

might be awakened early;—only there are two angels who have drawn the curtains back, and are looking down upon him. Let us look also, and thank that gentle light that rests upon his forehead for ever and dies away upon his breast.

'The face is of a man in middle life, but there are two deep furrows right across the forehead, dividing it like the foundations of a tower; the height of it above is bound by the fillet of his ducal cap. The rest of the features are singularly small and delicate, the lips sharp, perhaps the sharpness of death being added to that of the natural lines; but there is a sweet smile upon them, and a deep serenity upon the whole countenance. The roof of the canopy above has been blue, filled with stars; beneath, in the centre of the tomb on which the figure rests, is a seated figure of the Virgin, and the border of it all around is of flowers and soft leaves, growing rich and deep, as if in a field in summer.

'It is the Doge Andrea Dandolo, a man early great among the great of Venice, and early lost. She chose him for her king in his thirty-sixth year; he died ten years later, leaving behind him that history to which we owe half of what we know of her former fortunes.

'Look round the room in which he lies. The floor of it is in rich mosaic, encompassed by a low seat of red marble, and its walls are of alabaster, but worn and shattered, and darkly stained with age, almost a ruin—in places the slabs of marble have fallen away altogether, and the rugged brickwork is seen through the rents, but all beautiful; the ravaging fissures fretting their way among the islands and channelled zones of the alabaster, and the time-stains on its translucent masses darkened into fields of rich golden brown, like the colour of sea-weed when the sun strikes on it through deep sea. The light fades away into the recess of the chamber towards the altar, and the eye can hardly trace the lines of the bas-relief behind it of the Baptism of Christ: but on the vaulting of the roof the figures are distinct, and there are seen upon it two great circles, one surrounded by the "principalities and powers in heavenly places," of which Milton has expressed the ancient division in the single massy line,

"Thrones, Dominations, Princedoms, Virtues, Powers,"

and around the other, the Apostles; Christ the centre of both: and upon the walls, again and again repeated, the gaunt figure of the Baptist, in every circumstance of his life and death; and the streams of the Jordan running down between their cloven rocks; the axe laid to the root of a fruitless tree that springs upon their shore.'—*Ruskin*, '*Stones of Venice*.'

From a door on the left of the Baptistery we enter the church itself.

'The church is lost in a deep twilight, to which the eye must be accustomed for some moments before the form of the building can be traced; and then there opens before us a vast cave, hewn out into the form of a cross, and divided into shadowy aisles by many pillars. Round the domes of its roof the light enters only through narrow apertures like large stars; and here and there a ray or two from some far-away casement wanders into the darkness, and casts a narrow phosphoric stream upon the waves of marble that heave and fall in a thousand colours along the floor. What else there is of light is from torches, or silver lamps, burning ceaselessly in the recesses of the chapels; the roof sheeted with gold, and the polished walls covered with alabaster, give back at every curve and angle some feeble gleaming to the flames; and the glories round the heads of the sculptured saints flash out upon us as we pass them, and sink again into the gloom. Under foot and over head, a continual succession of crowded imagery, one picture passing into another, as in a dream; forms beautiful and terrible mixed together; dragons and serpents, and ravening beasts of prey, and graceful birds that in the midst of them drink from running fountains and feed from vases of crystal; the passions and the pleasures of human life symbolised together, and the mystery of its redemption; for the mazes of interwoven lines and changeful pictures lead always at last to the Cross, lifted and carved in every place and upon every stone; sometimes with the serpent of eternity wrapt round it, sometimes with doves beneath its arms and sweet herbage growing forth from its feet; but conspicuous most of all on the great rood that crosses the church before the altar, raised in bright blazonry against the shadow of the apse. And although in the recesses of the aisles and chapels, when the mist of the incense hangs heavily, we may see continually a figure traced in faint lines upon their marble, a woman standing with her eyes raised to heaven, and the inscription above her, "Mother of God," she is not here the presiding deity. It is the Cross that is first seen, and always, burning in the centre of the temple; and every dome and hollow of its roof has the figure of Christ in the utmost height of it, raised in power, or returning in judgment.'—*Ruskin*, '*Stones of Venice.*'

It is the general impression, not the detail, of S. Mark's, which makes it so transcendent. The dim effects of shadow amid which golden gleams here and there illuminate some precious fragment of marble wall, or the peacock hues of a portion of the undulating and uneven pavement, make those who have any artistic feeling care little for the technical details of architecture and sculpture. On the left is the beautiful little octagonal chapel or shrine of the Holy Cross.

The Byzantine picture of the Madonna, greatly venerated by the people, was brought from Constantinople in 1206. The screen of the choir is Greek, surmounted by statues by *Jacobello* and *Pierpaolo delle Massegne* (1394), and between these the bronze crucifix of *Jacopo di Marco Benato* (1394). The choir is richly adorned with intarsiatura work, above which are six bronze reliefs telling the story of S. Mark, by *Jacopo Sansovino* (1546).

The altar-front is only of silver-gilt, but, on the highest church festivals, the glorious *Pala d' Oro*, of solid gold, is exhibited behind the high altar. On these occasions candles are lighted in front of the altar, in the exquisite candelabra of Doge Cristoforo Moro.

The Pala d' Oro itself was originally ordered from Constantinople by Doge Pietro Orseolo I. in the tenth century. The work then sent over was three times renewed, lastly by Giammaria Boninsegna for Andrea Dandolo, in 1345, when the upper part of the Pala, which was certainly brought to Venice after the conquest of Constantinople in 1205, was probably united to the lower.

The High Altar itself—before which Caterina Cornaro was formally adopted by the Doge as the daughter of the Republic—covers the supposed relics of S. Mark. The original relics were destroyed in 976, by fire, but a legend has made them good.

'After the repairs undertaken by the Doge Orseolo, the place in which the body of the holy Evangelist rested had been altogether forgotten; so that the Doge Vital Falier was entirely ignorant of the place of the venerable deposit. This was no light affliction, not only to the pious Doge, but to all the citizens and people; so that at last, moved by confidence in the Divine mercy, they determined to implore, with prayer and fasting, the manifestation of so great a treasure, which did not now depend upon any human effort. A general fast being therefore proclaimed, and a solemn procession appointed for the 25th day of June, while the people assembled in the church interceded with God in fervent prayer for the desired boon, they beheld, with as much amazement as joy, a slight shaking in the marbles of a pillar (near the place where the altar of the Cross is now), which presently falling to the earth, exposed to

the view of the rejoicing people the chest of bronze in which the body of the Evangelist was laid.'—*Corner*.

Behind the High Altar on the left is a small bronze door by *J. Sansovino*, with reliefs of marvellous beauty, amongst which that of the Entombment deserves especial attention. The portraits of Titian, Aretino, and other contemporaries of the artist are introduced. This leads to the *Sacristy*, adorned with sixteenth-century mosaics, and intarsiatura work by *Antonio* and *Paolo da Mantova*, and *Fra Vincenzo da Verona*, 1523.

Beneath the Choir is a low and curious labyrinthine *Crypt* (open from 12 to 2) supported by 50 pillars of Greek marble. Here, behind the altar, is the marble sarcophagus which originally contained the body of S. Mark, moved to the altar above in 1835. The crypt was more or less flooded from the sixteenth century till 1830.

The *Cappella di S. Isidoro* was built by Doge Andrea Dandolo to receive the body of S. Isidore, which had been stolen from Chios by the Doge Domenico Michiel in 1125, but concealed for two centuries for fear it should be reclaimed. The figure of the saint is represented upon his tomb. The mosaics tell the story of his life and the finding of his body.

From the south Transept is the entrance to the *Treasury* (shown on Mondays and Fridays from 12. 30 to 2), which contains a very interesting collection of Byzantine work. The Episcopal Throne is said to have been given by the Emperor Heraclius to the Patriarch of Grado. It bears the symbols of the Evangelists surrounded with six wings of seraphs. The reliquary of the True Cross was given in 1120 to S. Sophia of Constantinople by Irene, wife of the Emperor Alexius Comnenus.

Having visited the church to form a general impression of its glories, the traveller should return with the single intention of studying the mosaics and observing how completely they are, as it were, an epitome and history of the Christian faith.

'A large atrium or portico is attached to the sides of the church, a space which was especially reserved for unbaptized persons and new converts. It was thought right that, before their baptism, these persons should be led to contemplate the great facts of the Old Testament history; the history of the Fall of Man, and of the lives of the Patriarchs up to the period of the Covenant by Moses: the order of the subjects in this series being very nearly the same as in many Northern churches, but significantly closing with the Fall of the Manna, in order to mark to the catechumen the insufficiency of the Mosaic covenant for salvation —"Our fathers did eat Manna in the wilderness, and are dead'—and to turn his thoughts to the true bread of which that Manna was a type.

'Then, when after his baptism he was permitted to enter the church, over its main entrance he saw, on looking back, a mosaic of Christ enthroned, with the Virgin on one side and S. Mark on the other, in attitudes of adoration. Christ is represented as holding a book open upon his knee, on which is written: "I am the door; by Me if any man enter in, he shall be saved." On the red marble moulding which surrounds the mosaic is written: "I am the Gate of Life; let those who are Mine enter by Me." Above, on the red marble fillet which forms the cornice of the west end of the church, is written, with reference to the figure of Christ below: "Who He was, and from whom He came, and at what price He redeemed thee, and why He made thee, and gave thee all things, do thou consider."

'Now observe, this was not to be seen and read only by the catechumen when he entered the church; every one who at any time entered, was supposed to look back and to read this writing; their daily entrance into the church was thus made a daily memorial of their first entrance into the spiritual Church; and we shall find that the rest of the book which was opened for them upon its walls, continually led them in the same manner to regard the visible temple as in every part a type of the invisible Church of God.

'Therefore the mosaic of the first dome, which is over the head of the spectator as soon as he has entered by the great door (that door being the type of baptism), represents the effusion of the Holy Spirit, as the first consequence and seal of the entrance into the Church of God. In the centre of the cupola is the Dove, enthroned in the Greek manner, as the Lamb is enthroned, when the Divinity of the Second and Third persons is to be insisted upon together with their peculiar offices. From the central symbol of the Holy Spirit twelve streams of fire descend upon the heads of the twelve apostles, who are represented standing around the dome; and below them, between the windows which are pierced in its walls, are represented, by groups of two figures for each separate people, the various nations who heard the apostles speak, at Pentecost, every man in his own tongue. Finally, on the vaults, at the four angles which support the cupola, are pictured four angels, each

bearing a tablet upon the end of a rod in his hand; on each of the tablets of the first three angels is inscribed the word "Holy;" on that of the fourth is written "Lord;" and the beginning of the hymn being thus put into the mouths of the four angels, the words of it are continued round the border of the dome, uniting praise to God for the gift of the Spirit, with welcome to the redeemed soul received into His Church:

> Holy, Holy, Holy, Lord God of Sabaoth:
> Heaven and earth are full of Thy glory:
> Hosanna in the highest:
> Blessed is He that cometh in the name of the Lord.

And observe in this writing that the convert is required to regard the outpouring of the Holy Spirit especially as a work of *sanctification*. It is the *holiness* of God manifested in the giving of His Spirit to sanctify those who had become His children, which the four angels celebrate in their ceaseless praise; and it is on account of this holiness that the heaven and earth are said to be full of His glory.

'After, then, hearing praise rendered to God by the angels for the salvation of the newly entered soul, it was thought fittest that the worshippers should be led to contemplate, in the most comprehensive forms possible, the past evidence and the future hopes of Christianity, as summed up in the three facts without assurance of which all faith is vain: namely, that Christ died, that He rose again, and that He ascended into heaven, there to prepare a place for His elect. On the vault between the first and second cupolas are represented the crucifixion and resurrection of Christ, with the usual series of intermediate scenes—the treason of Judas, the judgment of Pilate, the crowning with thorns, the descent into Hades, the visit of the women to the sepulchre, and the apparition to Mary Magdalene. The second cupola itself, which is the central and principal one of the church, is entirely occupied by the subject of the Ascension. At the highest point of it Christ is represented as rising into the blue heaven, borne up by four angels, and throned upon a rainbow, the type of reconciliation. Beneath Him, the twelve Apostles are seen upon the Mount of Olives, with the Madonna, and, in the midst of them, the two men in white apparel who appeared at the moment of the Ascension, above whom, as uttered by them, are inscribed the words, "Ye men of Galilee, why stand ye gazing up into heaven? This Christ, the Son of God, as He is taken from you, shall so come, the arbiter of the earth, trusted to do judgment and justice."

'Beneath the circle of the Apostles, between the windows of the cupola, are represented the Christian virtues, as sequent upon the crucifixion of the flesh, and the spiritual ascension together with Christ. Beneath them, on the vaults which support the angles of the cupola, are placed the four Evangelists, because on their evidence our assurance of the fact of the Ascension rests; and finally beneath our feet, as symbols of the

sweetness and fulness of the Gospel which they declared, are represented the four rivers of Paradise, Pison, Gihon, Tigris, and Euphrates.

'The third cupola, that over the altar, represents the witness of the Old Testament to Christ; showing Him enthroned in its centre, and surrounded by the patriarchs and prophets. But this dome was little seen by the people; their contemplation was intended to be chiefly drawn to that of the centre of the church, and thus the mind of the worshippers was at once fixed on the main groundwork and hope of Christianity,—"Christ is risen," and "Christ shall come." If he had time to explore the minor lateral chapels and cupolas, he could find in them the whole series of New Testament history, the events of the Life of Christ, and the apostolic miracles in their order, and finally the scenery of the Book of Revelation; but if he only entered, as often the common people do at this hour, snatching a few moments before beginning the labour of the day to offer up an ejaculatory prayer, and advanced but from the main entrance as far as the altar screen, all the splendour of the glittering nave and variegated dome, if they smote upon his heart, as they might often, in strange contrast with his reed cabin among the shallows of the lagoon, smote upon it only that they might proclaim the two great messages,—"Christ is risen," and "Christ shall come." Daily, as the white cupolas rose like wreaths of sea-foam in the dawn, while the shadowy campanile and frowning palace were still withdrawn into the night, they rose with the Easter Voice of Triumph,—"Christ is risen;" and daily, as they looked down upon the tumult of the people, deepening and eddying in the wide square that opened from their feet to the sea, they uttered above them the sentence of warning,—"Christ shall come."

'And this thought may dispose the reader to look with some change of temper upon the gorgeous building and wild blazonry of that shrine of S. Mark's. He now perceives that it was in the hearts of the old Venetian people far more than a place of worship. It was at once a type of the Redeemed Church of God, and a scroll for the written word of God. It was to be to them, both an image of the Bride, all glorious within, her clothing of wrought gold; and the actual Table of the Law and the Testimony, written within and without. And whether honoured as the Church, or as the Bible, was it not fitting that neither the gold nor the crystal should be spared in the adornment of it; that, as the symbol of the Bride, the building of the wall thereof should be of jasper, and the foundations of it garnished with all manner of precious stones; and that, as the channel of the Word, the triumphant utterance of the Psalmist should be true of it,—"I have rejoiced in the way of thy testimonies, as much as in all riches"?'—*Ruskin*, '*Stones of Venice*.'

Travellers will find it wearisome, almost impossible, to examine all the mosaics of S. Mark's. But among the col-

lateral series is one of special interest upon the soffit of the arch which overhangs the western triforium.

'This series of compositions, from the early history of the Virgin, is derived from the Protevangelion or apocryphal gospel of S. Thomas, little known in the Latin Church. In her Marriage, she is represented as a little girl of twelve years old. In the Annunciation, she is in the act of drawing water at a fountain in front of the house, and the angel addresses her, floating in the air. In the compartment which follows, she receives from the hand of the High Priest, at the doors of the temple, a vase containing the purple with which it had fallen to her lot to dye the new veil of the sanctuary—six virgins, of the house of David, are in attendance on her. In the Salutation, she is represented as of full stature, being then, according to the Protevangelion, fourteen years old; —to the right, in the same composition, Joseph—to whom she had been entrusted, not so much as a husband as a guardian of her virginity—vindicates himself by the "water of trial" from the suspicion of having "privately married" her. In the seventh of the series, the angel appears to Joseph, revealing the mystery of her conception; and in the eighth is represented the journey to Bethlehem before Our Saviour was born. The series is continued on the adjacent wall, but by modern artists, the earlier compositions having perished. These eight mosaics have much merit, and are evidently a good deal later than those of the cupolas, the porch, Murano and Torcello.'—*Lord Lindsay*, '*Christian Art*.'

The *Piazzetta dei Leoni*, on the north side of the church, is named from two red-marble lions erected by Doge Alvise Mocenigo, in the eighteenth century. Here are the Palace of the Patriarchs, and the desecrated *Church of S. Basso*, built in 1670.

It is believed that two little lamps which constantly burn on the south-west side of the church commemorate the 'Morte Innocente' or *buon' anima del fornaretto*, a baker's boy who (1507) was tried, condemned and executed for murder—though perfectly innocent—because he had picked up the sheath of a dagger with which a murder had been committed in a neighbouring calle, and it had been found in his possession.

From S. Mark's the traveller must turn to the Palace by its side, of which till a few years ago it was only the chapel (Cappella Ducale). The courtyard of the Palace is always

open ; its chambers may be visited on week-days from 9 to 4 ; entrance 1 fr.

A *Palazzo Ducale* was first built in 820 by Doge Angelo Partecipazio, the first ruler of the Venetian colonists. This was a Byzantine palace, and we know from contemporary writers that it was of great magnificence. Probably it somewhat resembled the 'Fondaco dei Turchi.' It received great additions during the twelfth century, especially from the Doge Sebastiano Ziani, who 'enlarged it in every direction.' In the fourteenth century the great saloon was built, with may other important additions ; but the palace of Ziani still remained, though contrasting ill with the splendours of the later building, and so strong was the feeling that it ought be rebuilt, that, to save the vast expense, and fearing their own weakness, the Senate passed a decree forbidding anyone to speak of rebuilding the old palace, under a penalty of a thousand ducats. But in 1419 a fire occurred which destroyed part of the old buildings ; a decree for rebuilding the palace was passed under Doge Mocenigo in 1422, and the work was carried out under his successor Doge Foscari.

'The first hammer-stroke upon the old palace of Ziani was the first act of the period properly called the "Renaissance." It was the knell of the architecture of Venice—and of Venice herself.

'A year had not elapsed since the great Doge Mocenigo ; his patriotism, always sincere, had been in this instance mistaken ; in his zeal for the honour of future Venice, he had forgotten what was due to the Venice of long ago. A thousand palaces might be built upon her burdened islands, but none of them could take the place, or recall the memory, of that which was first built upon her unfrequented shore. It fell ; and, as if it had been the talisman of her fortunes, the city never flourished again.'—*Ruskin.*

In 1574 another great fire destroyed the upper rooms of the sea façade and almost the whole of the interior of the palace, and it was debated in the Great Council whether the ruin should not be destroyed and an entirely new palace built ; but it was saved by the advice of an architect named Giovanni Rusconi, and the completion of the repairs necessi-

tated at this time brought the edifice into its present form ; the architects employed were three members of the family of Bon or Buoni, and to them the two principal colonnades are due.

In most buildings the basement story is the heaviest, and each succeeding story increases in lightness : in the Ducal Palace this is reversed, making it unique amongst buildings. The outer walls rest upon the sturdy pillars of open colonnades, which have a more stumpy appearance than was intended, owing to the raising of the pavement in the piazza. They had, however, no bases, but were supported by a continuous stylobate. The chief decorations of the palace were employed upon the capitals of these thirty-six pillars, each of which has its own story to tell, and it was felt that the peculiar prominence and importance given to its angles rendered it necessary that they should be enriched and softened by sculpture, which is most interesting and often most beautiful. The throned figure of Venice above bears a scroll inscribed : 'Fortis, justa, trono furias, mare sub pede, pono.'[1] One of the corners of the palace joined the irregular buildings, connected with S. Mark's, and is not generally seen. There remained therefore only three angles to be decorated. The first main sculpture may be called 'the Fig-tree angle,' and its subject is 'The Fall of Man.'

'That statue of Eve is done with that singularity of cunning, that it is reported the Duke of Mantua hath offered to give the weight of it in gold for the image, yet he cannot have it.'—*Coryat's Crudities*, 1611.

The second is 'the Vine angle,' and represents 'The Drunkenness of Noah.' The third sculpture is 'the Judgment angle,' and portrays 'The Judgment of Solomon.'

'In both the subjects of the Fall and the Drunkenness, the tree forms the chiefly decorative portion of the sculpture. Its trunk, in both cases, is the true outer angle of the palace—boldly cut separate from the stonework behind, and branching out above the figures so as to encompass each side of the angle, for several feet, with its deep foliage. Nothing

[1] 'Strong and just, I put the furies beneath my throne, and the sea beneath my foot.'

can be more masterly or superb than the sweep of this foliage on the Fig-tree angle ; the broad leaves lapping round the budding fruit, and sheltering from sight, beneath their shadows, birds of the most graceful form and delicate plumage. The branches are, however, so strong, and the masses of stone hewn into leafage so large, that, notwithstanding the depths of the under cutting, the work remains nearly uninjured ; not so at the (opposite) Vine-angle, where the natural delicacy of the vine-leaf and tendril having tempted the sculptor to greater effort, he has passed the proper limits of his art, and cut the upper stems so delicately that half of them have been broken away by the casualties to which the situation of the sculpture necessarily exposes it.'—*Ruskin.*

The Doge's Palace was not merely the residence of the chief of the state. It was, like our Palace of Westminster, the place where all the councils of state were held.

'In the early times of Venice, the Doges possessed supreme power, unfettered by councils. But defects being perceived in this form of government, a Grand Council was established by consent of the people, consisting of four hundred and eighty men of high birth.

'The Grand Council soon limited the Doge's prerogatives, and appointed a Council of Forty to administer criminal justice. A Council of Sixty assisted the Doge in administering domestic and foreign affairs, and the famous Council of Ten held authority over the other councils, and privately investigated and punished all state crimes.

'The Doge was bound to have no private correspondence with foreign states, to acquire no property beyond the Venetian dominions, to interfere in no judicial process, and to permit no citizen to use tokens of subjection in saluting him.

'It was a serious matter to be Doge of Venice. Five of the first fifty Doges abdicated ; five were banished, with their eyes put out ; nine were deposed ; five were massacred ; and two fell in battle.'—'*Story of Italy.*'

The Palace is entered from the Piazzetta by the beautiful gate called *Porta della Carta*,[1] which is inscribed with the name of its architect *Bartolommeo Bon* (1440–1443). The statues of Courage, Prudence, Hope, and Charity, with Justice throned above between the Lions, are also by the *Bon* or *Buoni* family. A beautiful sculpture which formerly existed here, representing Doge Francesco Foscari kneeling before the Lion of S. Mark, was destroyed by the mob in 1797.

[1] From being the place where the secretaries wrote

Opposite the gate is the famous *Scala dei Giganti*, built by *Antonio Rizzo* in 1485. It derives its name from the colossal statues of Mars and Neptune wrought by *Jacopo Sansovino* in 1554. The reliefs are by *Aless. Vittoria.* Coryat (1608) 'thought there had not been so rich a staires in Christendome,' and it is, in truth, the finest open-air staircase in the world. At the head of the stairs the Doges were crowned, with the words : 'Accipe coronam ducalem ducatus Venetorum.' Here also a tradition, followed by Byron, places the execution of Doge Marino Faliero, though, alas ! the staircase itself is of later date.

Marino Faliero, formerly Podestà of Treviso, was chosen Doge in 1354, being then an old man. Of very choleric temper, resentment to the slight punishment inflicted by the Council of Forty upon Ser Michele Steno, who had written some scurrilous abuse of him upon his wooden chair, and the desire of punishing them, was his first incentive to seize the supreme power. A conspiracy was engaged in by which all the principal citizens, called together by the great bell on April 15, 1355, were to be cut to pieces, and Faliero proclaimed sovereign. It was exposed, through the warning given to his master by Beltram, a servant of one of those who were doomed. The Council of Ten was hastily summoned ; the minor conspirators were first executed ; then the Doge, stripped of his insignia of office, was beheaded in the closed palace, and one of the council, taking the bloody sword to the space between the columns where public executions were usually held, brandished it, saying—'The terrible doom hath fallen on the traitor.'

In the court are two magnificent well-heads (Puteali), of bronze, one by *Nicolò de' Conti*, Director of the Foundries of the Republic (1556), the other by *Alfonso Alberghetti* (1559).

On the left of the loggia, reached by the Giants' Staircase, is the *Scala d' Oro*, so called from the richness of its decorations, built by Jacopo Sansovino (1556–77).

Beyond this are the *Tre Stanze degli Avvogadori*, the lawyers who kept the famous *Libro d' Oro*, which was the peerage of the Venetian aristocracy. In one of the chambers of these rooms is a Pietà by *Giov. Bellini* (1472).

Ascending the next staircase to the top, we should now enter, from the left, a suite of rooms which are a perfect

gallery of sixteenth-century art at Venice: many of the pictures have, however, been grievously repainted.

'As the oldest Venetian painting has immortalised itself in the Church of S. Mark, so the latest, that of the followers of Titian, has perpetuated itself in the Ducal palace.'—*Burckhardt.*

Here we first become acquainted with *Tintoret* ('the little dyer'), whom we must know intimately before we leave Venice. There is probably no great master upon whose excellence so great a difference of opinion has existed. His portraits, which often possess 'La gran bela presenza, e 'l gran bel tratto' of the Venetian song, have always been admired, but before his other vast pictures were illuminated and explained by the writings of Ruskin, there were few who saw more than their huge uncouthness, coarseness, and blackness. Now the deep meaning and careful intention with which they were painted has been revealed to us. Yet even now most of those who look upon them, and all those who look upon them hastily, will see only their dark side.

'Along with much that was grand, there was in Tintoret a certain coarseness and barbarism of feeling; even his artistic morality often wavered, so that he was capable of descending to the most unconscientious daubing. He fails in the higher sense of law, which the artist must impose on himself, especially in experiments and innovations. In his enormous works, which in square feet of painted surface amount perhaps to ten times as much as the fruits of Titian's century of life, one begins to surmise that he undertook such things like a contractor, and executed them very much as an improvisor.'—*Burckhardt.*

'What Shakespeare was to the national history of England in his great series of historic dramas, his contemporary Tintoret was to the history of Venice. It was perhaps from an unconscious sense that her annals were really closed that the Republic began to write her history and her exploits in the series of paintings which covers the walls of the Ducal Palace.'—*J. R. Green,* '*Stray Studies.*'

We first enter the *Sala della Bussola*, which was the Antechamber of the Council of Ten. In the time of the Republic '*chiamar a la Bussola*' meant to drag a man before the State Inquisition. Here is the inner opening of the famous *Bocca di Leone*—the Lion's Mouth—through which

secret denunciations were handed in. On the walls are pictures, by *Aliense*, of the surrender of Bergamo and Brescia to the Venetians.

Hence we enter the *Sala dei Capi*—that is, of the three Presidents of the Council of Ten. The fine fifteenth-century chimney-piece is by *Pietro da Salò* ; the ceiling by *Paul Veronese.*

The *Atrio Quadrato*, which leads to the Scala d' Oro, has a ceiling by *Tintoret.*

The *Sala delle Quattro Porte*, built by Palladio in 1575, has a ceiling designed by *Palladio* and *Sansovino*, and carried out by *Aless. Vittoria.*

'Le Vittoria en fait un ensemble sculpté où se meuvent un monde de statues grandes commes nature qui viennent s'agencer dans les enroulements, autour des caissons, en cariatides, en cartouches, en frises ; se détachant en blanc sur le fond d'or et tenant une telle place dans cette salle que les peintures du Contarini, celles du Titien, de Carletto Cagliari, et de Vicentino cèdent la place au sculpteur qui devait évidemment occuper une situation plus modeste.'—*Yriarte.*

The (restored) frescoes are by *Tintoret.* The principal pictures are :—

Wall of Entrance :

Giov. Contarini. The capture of Verona by the Venetians in 1439.
Titian. Antonio Grimani at the feet of Faith.
Contarini. Marino Grimani kneeling before the Virgin.

Wall of Exit:

Carletto Cagliari. The ambassadors of Nuremberg.
Andrea Vicentino. Henry III. of France arriving at the Lido, and his reception by the Doge Mocenigo.
C. Cagliari. The reception of the Persian ambassadors by Doge Cicogna, 1585.

The door opposite that by which we entered leads to—

The *Anticollegio*, containing :

**Tintoretto.* Ariadne and Bacchus.
Id. Minerva and Mars.
**P. Veronese.* The Rape of Europa.

* The most important works here and elsewhere are indicated by an asterisk.

'La merveille de ce sanctuaire de l'art est *l'Enlèvement d'Europe.* La belle jeune fille est assise, comme sur un trône d'argent, sur le dos du taureau divin, dont le poitrail de neige va s'enfoncer dans la mer bleue qui tâche d'atteindre de ses lames amoureuses la plante des pieds qu'Europe relève par une enfantine peur de se mouiller, détail ingénieux des Métamorphoses que le peintre n'a eu garde d'oublier. Les compagnes d'Europe, ne sachant pas qu'un dieu se cache sous la noble forme de ce bel animal si doux et si familier, s'empressent sur la rive et lui jettent des guirlandes de fleurs, sans se douter qu'Europe, ainsi enlevée, va nommer un continent et devenir la maîtresse de Zeus aux noirs sourcils et à la chevelure ambroisienne. Quelles belles épaules blanches ! quelles nuques blondes aux nattes enroulées ! quels bras ronds et charmants ! quel sourire d'éternelle jeunesse dans cette toile merveilleuse, où Paul Véronèse semble avoir dit son dernier mot ! Ciel, nuages arbres, fleurs, terrains, mer, carnation, draperies, tout paraît trempé dans la lumière d'un Elysée inconnu.'—*Gautier.*

Leandro Bassano. The Return of Jacob to Canaan.
Tintoretto. The Workshop of Vulcan.
Id. Mercury with the Graces.
P. Veronese. Venice throned (on the ceiling).

'Venice is sitting enthroned above the globe with her lovely face in half shadow—a creature born with an imperial attitude.'—*George Eliot*, 1860.

The chimney-piece and a beautiful door are by *Scamozzi.* Through this we reach :

The *Sala di Collegio*, in which foreign ambassadors were received by the Doge.

'La salle se divise en deux parties : l'une surélevée de quelques marches, avec un trône adossé au mur, orné de boiseries à mi-hauteur avec des stalles, pour les conseillers ; l'autre, vide et de plain-pied avec le sol de l'étage, comme si on devait y stationner. A droite et à gauche du trône, comme dans un prétoire, siègent les autres magistrats ; les *Petits Sages* se tiennent debout et découverts. Encore que la majesté du Collège, qui est le bras qui exécute ce que le Grand Conseil a décidé, comporte le luxe et le décorum, on a mis un soin particulier à orner le lieu de ses séances, parce qu'on y reçoit les ambassadeurs. Sur le paroi, au-dessus de la tête du doge et des conseillers, le Véronèse a peint le Christ dans sa gloire ; la ville de Venise et Sainte Justine sont à genoux : l'artiste a personifié la Reine de l'Adriatique dans une grande et belle jeune femme drapée d'une étoffe blanche, une des plus nobles figures que le peintre ait créées. Le Tintoret, à son tour, a peint le mariage de Sainte Catherine, avec les doges F. Dona, N. da Ponte, Mocenigo et Gritti, dans l'attitude de la prière. Soit que sa

proportion y prête, soit que l'objet spécial auquel elle était destinée comportât plus de soin et de recherche, cette salle du collège est celle de tout le Palais Ducal qui a le plus d'unité et où on a déployé le plus de goût dans la décoration. Quoique soumise, depuis plus de quatre siècles, à des restaurations inévitables, elle a conservé son caractère, et l'imagination peut asseoir sur ces bancs de chêne les vénérables chefs de la Quarantie, les conseillers et les Sages Grands, tandis que les jeunes patriciens vaquent aux soins des affaires ou écoutent, debout et recueillis, l'avis des grands hommes d'état et des expérimentés diplomates.'—*Yriarte.*

'Nous retrouvons ici Tintoret et Paul Véronèse, l'un roux et violent, l'autre azuré et calme ; le premier fait pour les grands pans de muraille, le second pour les plafonds immenses.'—*Gautier.*

The best pictures, beginning at the further side on the right, are :

C. Cagliari. Doge Alvise Mocenigo adoring the Saviour.

P. Veronese (over the throne). A votive allegorical picture representing the triumph of Venice after the victory of Lepanto, 1571. Portraits are introduced of Doge Sebastiano Venier, the hero of the Battle of Lepanto, and of Agostino Barbarigo, who perished there.

Tintoretto. Doge Andrea Gritti adoring the Virgin and Child.

'It was no doubt the passage of the Psalmist—*Non nobis, Domine, non nobis, sed nomini tuo da gloriam*—which was so often repeated by the Venetians in the Crusades, which suggested to the doges and naval commanders the idea of being represented in a kneeling attitude before the infant Christ or the holy Virgin, in the pictures destined to transmit their names, or the recollection of their exploits, to future generations. This mode of pious commemoration, which offers the touching contrast of a humble attitude with great dignity or glory, continued in use during the whole of the sixteenth century, in spite of the paganism so universally triumphant elsewhere. After Giovanni Bellini and Catena, came the celebrated artists who adorned the second period of the Venetian school, and who also paid the tribute of their pencil to this interesting subject. It is on this account that pictures representing the Madonna seated, with a doge or a general kneeling before her, are so frequently to be met with in private collections, in the churches, and above all in the Ducal Palace, in which these allegorical compositions, intended to express the close alliance between Religion and the State, seem to have been purposely multiplied.'—*Rio.*

The chimney-piece is by *Girolamo Campagna*, the ceiling designed by *Antonio da Ponte* and painted by *Paul Veronese.*

The *Sala del Senato*, where the Senators met every Wednesday and Saturday in that assembly which Pope Pius IV. spoke of as 'a Council of Kings,' is also called the *Sala dei Pregadi*, because originally, before these days were fixed for their meetings, messengers were sent to their houses to *pregare* each member to attend at the Ducal Palace. This hall contains (turning to the left from the main entrance) :

Palma Giovane (over door). The two Doges Priuli in prayer.
J. Tintoretto. Doge Pietro Loredan praying to the Virgin.
Marco Vecelli. The election of S. Lorenzo Giustiniani to the Patriarchate of Venice.
Palma Giovane. The League of Cambray—Venice seated in defiance upon a lion.
Id. Doge Pasquale Cicogna kneeling before the Saviour.
Id. Doge Francesco Venier before Venice.
J. Tintoretto. The Deposition of Christ, with saints and Doges kneeling.

'One of the most interesting mythic pictures in Venice, two Doges being represented beside the body of Christ.'—*Ruskin.*

J. Tintoretto (in the centre of the ceiling). Venice as Queen of the Sea.

'Notable for the sweep of its vast green surges, and for the daring character of its entire conception.'—*Ruskin.*

Bonifazio. Christ expelling the Money-changers.
Seb. Rizzi. Cartoons for the mosaics of the story of S. Mark on the Cathedral.
J. Tintoretto. Saints.

The *Chapel*, an oratory where the Doge and Council daily heard mass said by the ducal chaplain, has an altar by *Scamozzi*, and a statue of the Madonna by *Sansovino.*

At the foot of the staircase leading down from the Chapel to the Doges' private apartments is a fresco of S. Christopher, of great interest, as being the only known fresco of *Titian.* It is supposed to have been painted in honour of the arrival of the French (Sept. 13. 1523)[1] at the village of S. Cristoforo near Milan. This was the political event of the year, and much to the satisfaction of Titian's patron, Doge Andrea

[1] '1523, Sept. 13. Vennero [i Francesi] a San Cristoforo a un miglio presso a Milano tra Porta Ticinese e Porta Romana.'—*Guicciardini*, vol. iii. 404.

Gritti, concerning whom Richard Pace wrote from Venice to Wolsey in May 1523,—'He is maydde to be a perfect Frenchman and for thys consideration the French ambassador resident here made grete festes and triumphs when he was chosen.' The satisfaction of the Doge and the political allusion were better concealed than if S. Louis or S. Denis had been represented. This fresco is only shown by special permission of the *Conservatorio*. It is one of the grandest pictures in Venice—the head of S. Christopher most carefully executed, and of the noblest Venetian type. The Child is a mundane infant, afraid of falling, and very inferior.

Returning by the Sala del Senato and the Sala delle Quattro Porte, we reach the *Sala del Consiglio dei Dieci*, containing, with other pictures :

Leandro Bassano. Pope Alexander III. meeting Doge Sebastiano Ziani on his Return from his Victory over Frederick Barbarossa.
Aliense. The Visit of the Magi.
Marco Vecelli. The Treaty between Charles V. and Clement VII.
Paul Veronese (on the ceiling). The Old Man with the Young Wife.

From the Anticollegio a staircase leads to the famous *Piombi*, the 'Prisons under the Leads,' of the suffering in which Jacopo Casanova, who was imprisoned there in 1755, has left such a dramatic description. Describing his imprisonment in the Piombi, Silvio Pellico says :

'Words cannot tell to what a degree the air of the den [*covile*] I occupied was inflamed. Looking due south, under a roof of lead and with a window looking on the roof of S. Mark, wholly lead, the reflection of which was terrible, I was suffocating. I had never conceived the idea of so oppressive a heat. To this suffering were added the mosquitoes, with which I was covered—the bed, the table, the chair, the walls, were all covered with them. . . .. Then, suffering from such a scourge, and hopeless of obtaining a change of prison, some temptation to suicide came over me, and at times I feared I should go mad.' *Le Mie Prigioni*, p. 89.

'The *piombi*, prisons destined for state prisoners, are no other than the garrets of the Ducal Palace ; and it is from the large plates of lead with which this palace is roofed that they take their name.' – *Casanova*.

'But let us to the roof,
And, when thou hast surveyed the sea, the land,
Visit the narrow cells that cluster there,
As in a place of tombs. There burning suns,
Day after day, beat unrelentingly;
Turning all things to dust, and scorching up
The brain, till Reason fled, and the wild yell
And wilder laugh burst out on every side,
Answering each other as in mockery!

Few Houses of the size were better filled;
Though many came and left it in an hour.
"Most nights," so said the good old Nicolò
(For three-and-thirty years his uncle kept
The water-gate below, but seldom spoke,
Though much was on his mind), "most nights arrived
The prison-boat, that boat with many oars,
And bore away as to the Lower World,
Disburdening in the Cánal Orfano,
That drowning-place, where never net was thrown,
Summer or Winter, death the penalty;
And where a secret, once deposited,
Lay till the waters should give up their dead."'—*Rogers.*

That 'pathetic swindle,'[1] the *Ponte dei Sospiri*, only dates from the end of the sixteenth century, since which there has only been a single instance (that of Antonio Foscarini) of political imprisonment. It led from the criminal courts in the palace to the criminal prisons on the other side of the Rio Canal.

'The Rio façade of the Ducal Palace (seen from the Bridge of Sighs), though very sparing in colour, is yet, as an example of finished masonry in a vast building, one of the finest things, not only in Venice, but in the world. It differs from every other work of the Byzantine Renaissance, in being on a very large scale; and it still retains one pure gothic character, which adds a little to its nobleness, that of perpetual variety. There is hardly one window of it, or one panel, that is like another; and this continual change so increases its apparent size by confusing the eye, that though presenting no bold features, or striking masses of any kind, there are few things in Italy more impressive than the vision of it overhead, as the gondola glides from beneath the Bridge of Sighs.'—'*Stones of Venice*,' iii. 25.

[1] Howells.

The prisons really used for political offenders were the *Pozzi*, often wrongly described as being beneath the level of the canal. In 'the last of these prisons are inscriptions left by prisoners upon the walls, of which the most celebrated is :—

"Di chi mi fido guardami Iddio ;
Di chi non mi fido guarderò io."'

Jacopo Foscari was probably the most remarkable prisoner immured here. A thick wooden casing to the walls protected the inmates from damp, and the romantic accounts of the horrors of these prisons are probably all imaginary. The best known is that of Dickens :—

'I descended from the cheerful day into two ranges, one below another, of dismal, awful, horrible stone cells. They were quite dark. Each had a loop-hole in its massive wall, where, in the old time, every day a torch was placed, to light the prisoners within, for half-an-hour. The captives, by the glimmering of these brief rays, had cut and scratched inscriptions in the blackened vaults. I saw them. For their labour with the rusty nail's point had outlived their agony and them, through many generations.

'One cell I saw, in which no man remained for more than four-and-twenty hours ; being marked for dead before he entered it. Hard by, another, and a dismal one, whereto, at midnight, the confessor came—a monk brown-robed, and hooded—ghastly in the day, and free bright air, but in the midnight of the murky prison, Hope's extinguisher, and Murder's herald. I had my foot upon the spot, where, at the same dread hour, the shriven prisoner was strangled ; and struck my hand upon the guilty door—low-browed and stealthy—through which the lumpish sack was carried out into a boat and rowed away, and drowned where it was death to cast a net.

'Around this dungeon stronghold, and above some parts of it, licking the rough walls without, and smearing them with damp and slime within ; stuffing dank weeds and refuse into chinks and crevices, as if the very stones and bars had mouths to stop ; furnishing a smooth road for the removal of the bodies of the secret victims of the State—a road so ready that it went along with them, and ran before them, like a cruel officer—flowed the water.'

'Besides the *piombi* and the *camerotti*, the State Inquisitors possessed nineteen horrible prisons underground in the same Ducal Palace. These resemble tombs ; but they are called the *pozzi*, because there is always two feet of water, which penetrates by the same grating through which they receive a little light. This grating is only a foot square. Unless the wretch condemned to live in these loathsome vaults prefers a foot-

bath of salt water, he is obliged to remain all day seated on a trestle which does duty for table and bed.'—*Casanova.*

'Horrible dark damp cells that would make the saddest life in the free light and air seem bright and desirable.'—*George Eliot*, 1860.

Entered by the same staircase we have ascended, on the second floor, is the *Library* (open from 9 to 4)—founded in 1312 by Petrarch, who bequeathed all his collection to Venice, where he had found a refuge during the plague. A very small portion, however, of this donation reached the destination he intended, as is abundantly proved by the number of his MSS. at the Vatican, Laurentian, Ambrosian, and other libraries. The person who really was the greatest amongst many benefactors (Grimani, Contarini, &c.) was Cardinal Bessarion.

The greatest treasure of the Library is the famous *Grimani Breviary*, perhaps the most beautiful illuminated work in existence. Its miniatures are exquisite works of Memling, Gerard van der Meire, Antonello da Messina, Alessandro Vittoria, Ugo d' Anversa, and Livien de Gand. It is only shown on Wednesdays at 3 P.M.

From the Antechamber of the Library we enter the *Sala del Maggior Consiglio* an immense room (175½ feet long, 84½ broad, 51½ high), where Caterina Cornaro was betrothed (by proxy) to James, King of Cyprus, in 1468, and where Henri III. of France was received at a great banquet, July 20, 1574. It was originally decorated with frescoes by *Guariento* (1365), which were destroyed by fire in 1577, and replaced by pictures of the later Venetian school.

'The greater allegorical pictures of the Ducal Palace remain. Those of Paul Veronese are celebrated as compositions of the highest poetry. Their subjects are surely poetical; but the works themselves are full of such heads and such gestures as were common at Venice, of such satins and velvets as were peculiarly studied in that portrait and pageant-painting school. Tintoret's Paradise is a multitudinous confusion of hurried figures, which none but that furious "fulmine di pennello" could assemble. Palma's Last Judgment is another immense composition, but more intelligibly detailed. These artists seem fond of introducing their friends into such pictures. In one part of this work you see Palma's mistress in heaven, in another the fickle lover sends her to hell. The

paintings of the great council-chamber form a continued epic on the triumph which the Republic pretends to claim over Frederick Barbarossa. In one picture the suppliant Pope is discovered by the Doge; in another, the Venetians defeat the Imperial galleys; in a third, young Otho, their prisoner, bears to his father the demands of the conqueror; in a fourth, the emperor is prostrate at S. Mark's. Most of this, I believe, is a romance; but a romance more pardonable in a Venetian painting than in some grave histories which admit it without any warrant.'—*Forsyth.*

The greatest of the Venetian masters were employed upon the decorations of the ceiling.

'Of the three large ceiling pictures, those of *Tintoretto* and *Palma Giovane* are far surpassed by that of *Paul Veronese*: Venice crowned by Fame. First, the view from below, and the architectural perspective, are far more carefully treated; also Paolo has confined the allegorical and historical part to the upper group, where his cloud-life is brought quite harmoniously into connection with the architecture in lines and colour; on the lower balustrade one sees only beautiful women; farther below, riders keeping watch, and a populace, spectators of the heavenly ceremony; most wisely, two great pieces of sky are left free, a breathing space which Tintoretto never allows his beholder; and, in fine, Paolo has given himself up to the full enjoyment of his own cheerful sense of beauty, the feeling of which inevitably affects the beholder.'—*Burckhardt.*

The whole of the entrance wall is occupied by one vast subject—the picture which Thomas Coryat (1608) found so 'curious and delectable to behold.'

Tintoretto. Paradise.

'At first this Paradise of Tintoret is so strange that no wonder the lovely world outside, the beautiful court-yard, the flying birds, and drifting Venetians, seem more like heaven to those who are basking in their sweetness. But it is well worth while, by degrees, with some pain and self-denial, to climb in spirit to that strange crowded place towards which old Tintoret's mighty soul was bent. Is it the heaven towards which his great heart yearned? He has painted surprise and rapture in the face of a soul just born into this vast circling vortex; with its sudden pools and gleams of peace. Mary Mother above is turning to her Son, with outstretched arms, and pointing to the crowds with tender motherhood. In the great eventful turmoil a man sits absorbed in a book, reading unmoved. Angels, with noble wings, take stately flights, cross and re-cross the darkened canvas. A far-away procession passes in radiance. . . .'—*Miss Thackeray.*

'I believe this is, on the whole, Tintoret's *chef-d'œuvre*; though it is so vast that no one takes the trouble to read it, and therefore less wonderful pictures are preferred to it. . . . In the Paradise of Tintoret, the angel is seen in the distance driving Adam and Eve out of the garden. Not, for Tintoret, the leading to the gate with consolation or counsel. His strange ardour of conception is seen here as everywhere. Full speed they fly, the angel and the human creatures; the angel, wrapt in an orb of light, floats on, stooped forward in his fierce flight, and does not touch the ground; the chastised creatures rush before him in abandoned terror. All this might have been invented by another, though in other hands it would assuredly have been offensive; but one circumstance, which completes the story, could have been thought of by none but Tintoret. The angel casts a *shadow* before him towards Adam and Eve.'—*Ruskin*, '*Modern Painters.*'

The walls are surmounted by a noble series of pictures illustrating the history of Venice, and though greatly blackened and often injured by the coarsest re-painting, they may be studied with profit. They are, beginning from the left :—

1. *Carlo and Gabriele Cagliari.* Pope Alexander III. taking refuge from Frederic II., 1177, in the Convent of La Carità, where he was found by Doge Ziani.
2. *Id.* The Embassy from the Pope and the Republic to Frederic II. at Pavia.
3. (Above the window) *Leandro Bassano.* The Doge receiving a lighted taper from the Pope.
4. *Jacopo Tintoretto.* The Ambassadors implore Frederic at Pavia to restore peace to the Church. He replies that unless the Venetians deliver up the Pope, he 'will plant his eagles on the portals of S. Mark.'
5. *Francesco Bassano.* The Pope presents the Doge with a consecrated sword.
6. (Above the window) *Fiammingo.* The Doge receives the parting benediction of the Pope.
7. *Dom. Tintoretto.* The legendary battle of Salvore, in which the Imperialists are said to have been totally defeated by the Venetians, and Otho, son of Frederic II., to have been taken prisoner.
8. (Over a door) *Andrea Vicentino.* Otho is presented by Doge Ziani to the Pope.
9. *Palma Giovane.* Otho is released by the Pope.
10. *F. Zucchero.* The Emperor makes his submission to the Pope.

11. (Over a door) *Girolamo Gamberato.* The Doge lands at Ancona with the Pope and the Emperor after the Peace.
12. *Giulio del Moro.* The Pope (Alexander III.) presents consecrated banners to Doge Ziani in the church of S. J. Lateran.

To continue the pictures chronologically we must now return to the Paradise, when we shall find on the right :—

13. *Le Clerc.* The Alliance concluded in S. Mark's, 1201, between the Venetians and the Crusaders.
14. *Andrea Vicentino.* The Siege of Zara (1202), under Doge Andrea Dandolo and the Crusaders.
15. *Domenico Tintoretto* (over the window). The Surrender of Zara.
16. *Andrea Vicentino.* Alexius Comnenus implores the help of the Venetians in behalf of his father Isaac.
17. *Palma Giovane.* The Venetians and French, led by the blind Doge Dandolo, take Constantinople in 1203.
18. *Domenico Tintoretto.* The Crusaders and Venetians take Constantinople for the second time (when the bronze horses were carried off), in 1204.
19. *And. Vicentino.* Baldwin of Flanders elected Emperor of the East by the Crusaders in Santa Sophia.
20. *Aliense.* The Coronation of Baldwin of Flanders by Enrico Dandolo.
21. *Paul Veronese.* The Return of Doge Contarini after his Victory over the Genoese at Chioggia.

Above these pictures are the portraits of 72 Doges, beginning from A.D. 809. The space which should have the portrait of Marino Faliero is covered with black, and has the inscription : 'Hic est locus Marini Falethri decapitati pro criminibus.'

'Le patricien appartient à la République ; dès l'âge de vingt-cinq ans, il lui doit son intelligence, l'illustration de son nom, ses facultés spéciales comme légiste, comme diplomate, comme soldat.'— *Yriarte.*

From this Hall we enter the *Sala di Scrutinio*, occupying the rest of the façade towards the Piazzetta. Here the 41 nobles were elected, by whom the Doge was afterwards chosen. Opposite the entrance is a representation of the Triumphal Arch erected by the Senate in 1694 to Doge Francesco Morosini, surnamed Peloponnesiaco, after his conquest of the Morea. The walls are covered with histori-

cal pictures. On the entrance wall is a Last Judgment, by *Palma Giovane*.

Opposite the entrance of the Library is that of the *Archæological Museum*. A passage, lined with indifferent sculpture (but also containing the lower portion of a seated figure supposed by Waldstein to form part of the pediment of the Parthenon), leads to the *Stanza degli Scarlatti*, once the bedroom of the Doge, with a grand chimney-piece erected for Doge Agostino Barbarigo (1480–1501), and supposed to be the work of Pietro Lombardo. The best piece of sculpture here is—

102. Cupid.

The *Sala dello Scudo* is the room where the shield of arms of a Doge was placed on his election. The walls are hung with maps of the discoveries made by Venetian navigators. Here is the map of the world—*Mappamondo*—of Fra Mauro, one of the most precious memorials of mediaeval geography, executed between 1457 and 1459.

The *Stanza degli Scudieri*, now called *Sala de' Rilievi*, is filled with poor sculpture.

The *Sala d' Udienza del Doge* (which also opens from the Sala dello Scudo) is now occupied by a collection of ancient busts.

CHAPTER III.

THE GRAND CANAL.

HAVING visited the group of buildings around S. Mark's, the traveller cannot do better than engage a gondolier at the Piazzetta and bid him row leisurely up and down the Grand Canal (which the Venetians call *Canalazzo*), which will give him a general impression of the palaces, to be more minutely studied afterwards. The buildings also of the Grand Canal, unlike the rest of Venice, can in most cases only be seen from the water. Those who visit its palaces on foot must make constant use of the *traghetti*,[1] which, shaded by their little pergolas, 'send out the perfume of vine flowers along the canal.' Here the public gondolas cross as ferry-boats, and here, in the shade, the most picturesque groups may usually be seen, of *facchini* gossiping with the gondoliers, or market-women from Mestre waiting with their baskets overflowing with fruits and greenery. Here a peculiar class of beggars are always stationed, pretending to pull your gondola to the shore, and really doing you no service whatever, called by the Venetians *gransieri*, or crab-catchers. Here we may see that the type of the lagunes, especially the masculine type, is now that which Gozzi describes as 'bianco, biondo, e grassotto,' rather than the dark, bronzed, and grave figures of Giorgione. Gravity certainly is washed out of the Venetian character, and, in the places where dry land

[1] The guilds of the Traghetti or ferrymen still survive—a relic of the old Venetian republic. A sick brother still receives a daily pittance during illness, and the *gastaldo*, or chief officer, and four brethren of his Traghetto, always attend his funeral.

affords a meeting ground, nothing can exceed the energy, excitement, and vivacity displayed—almost like that of Naples, and even where a shrine is marked by its red lamp on its little landing-place, you seldom see one silent figure kneeling, but two or three votaries pressing forward to the Madonna at once, as if they had a secret to confide to her. It is an ever-changing diorama.

'You will see Venice—glide as though in dreams
Midmost a hollowed opal: for her sky,
Mirrored upon the ocean pavement, seems
At dawn and eve to build in vacancy
A wondrous bubble-dome of wizardry,
Suspended where the light, all ways alike
Circumfluent, upon her sphere may strike.

'There Titian, Tintoret, and Giambellin,
And that strong master of a myriad hues,
The Veronese, like flowers with odours keen,
Shall smite your brain with splendours: they confuse
The soul that wandering in their world must lose
Count of our littleness, and cry that then
The gods we dream of walked the earth like men.'

J. A. Symonds.

As S. Maria della Salute is the most prominent object, we will begin by noting the principal objects on the left, marking those on the right as we return.

Entering the Grand Canal, the first building on the left is the *Dogana*, of 1676.

'The statue of Fortune, forming the weathercock, standing on the world, is alike characteristic of the conceits of the time, and of the hopes and principles of the last days of Venice.'—*Ruskin.*

Then comes the *Seminario Patriarchale* (entered from the Campo della Salute), built by *Baldassare Longhena* (1670). Its oratory contains the graves of several Venetian patriarchs, and the tomb of the architect Jacopo Sansovino, with a terra-cotta bust by *Alessandro Vittoria*: in the sacristy are statues of SS. Cecilia and Caterina by *Tullio Lombardo.*

The *Cloisters* contain a number of sculptures and inscriptions from suppressed convents and churches, many of them of historic interest. We may notice—

The Inscription from the tomb erected in S. Marina by the Doge and Senate to the brave Captain Taddeo Volpe da Imola, 1534. Above hang the keys of Padua, which hung in S. Marina over the tomb of Doge Michael Steno, in whose reign (1405) Padua fell into the hands of Venice.

Bust of Lorenzo Bragadin, by *Girolamo Campagna.*

Bust of the physician G. B. Peranda, by *Aless. Vittoria*, 1586.

Tomb of Antonio Corner, 16th century.

Front of the sarcophagus of Vitale and his wife Paolina, 9th century.

Inscription from the tomb of the popular Doge Nicolò da Ponte, by *Vincenzo Scamozzi* (1585), to overlook which the Procuratore Marc Antonio Barbaro ('Le Patricien à Venise') was appointed by the Senate. This was removed from the church of the Carità.

Tomb of Doge Francesco Dandolo, with a relief of the Death of the Virgin, 1339.

'It might have been thought that the ashes of the great Doge Francesco Dandolo were honourable enough to have been permitted to rest undisturbed in the chapter-house of the Frari, where they were first laid. But, as if there was not room enough, nor waste houses enough in the whole desolate city, to receive a few convent papers, the monks, wanting an "archivio," have separated the tomb into three pieces; the canopy, a simple arch sustained on brackets, still remains on the blank walls of the desecrated chamber; the sarcophagus has been transported to a kind of museum of antiquities, established in what was once the cloister of Santa Maria della Salute; and the painting which filled the lunette behind it is hung far out of sight, at one end of the sacristy of the same church. The sarcophagus is completely charged with bas-reliefs; at its two extremities are the types of S. Mark and S. John; in front, a noble sculpture of the Death of the Virgin; at the angles, angels holding vases. The whole space is occupied by the sculpture; there are no spiral shafts or panelled divisions; only a basic plinth below, and crowning plinth above, the sculpture being raised from a deep concave field between the two, but, in order to give piquancy and picturesqueness to the mass of figures, two small trees are introduced at the head and foot of the Madonna's couch, an oak and a stone pine.'—*Ruskin*, '*Stones of Venice*,' iii.

Gravestone of Fra Fulgenzio Micanzio, the friend and companion of Fra Paolo Sarpi, 1664.

Inscription from the tomb of the painters Francesco and Jacobello del Fiore, 1433.

Tomb of Carlo Ridolfi, author of 'The Lives of Venetian Painters,' 1668.

The *Museo Statuario* contains :

Statue of Tommaso Rangoni of Ravenna, by *Aless. Vittoria*, brought from S. Giuliano.

Kneeling figure of Doge Agostino Barbarigo, in whose reign Rimini, Faenza, and Cyprus were added to the domains of the Republic. This figure, attributed to *Bartolommeo da Rovezzano*, was brought from the magnificent tomb of the brothers Barbarigo at La Carità. Opposite the figure of Barbarigo knelt the (lost !) statue of his brother Doge Marco, who preceded him, and who died (1486) of a broken heart, from his ill-treatment.

Part of the portal of the house of Bajamonte Tiepolo, destroyed by decree of the Senate in 1314.

S. Andrea, bas-relief of 1362, with admirable drapery.

Bacchic altar, brought hither from Burano, originally probably from Altino.

A noble sixteenth-century staircase by *Longhena* leads to the *Pinacoteca Manfredini*. It contains :

* *Leonardo da Vinci.* The Holy Family, with a violin player, and the arms of the Sforza, in whose house the painter was a guest, and was wont to practise music with Lodovico Sforza.

Titian. Portrait of Pietro Aretino.

The *Library* is rich in Venetian history, and possesses a MS. 'Decameron' of 1449. Above the door of the Refectory is a fresco of Paul Veronese (1551), brought from Soranza.

Grand marble steps form the approach from the canal to the *Church of Santa Maria della Salute*, which commemorates the deliverance of Venice from the Plague of 1630–31, in which 46,490 persons were carried off in sixteen months within the city, whilst the number of those who died in the lagoons amounted to 94,235.

'Santa Maria della Salute was built by Baldassare Longhena in 1632, according to a decree of the Senate, as a votive offering to the Virgin for having stayed the plague which devastated the city in 1630. Considering the age in which it was erected, it is singularly pure, and it is well adapted to its site, showing its principal façade to the Grand Canal

while its two domes and two bell-towers group most pleasingly in every point of view from which Venice can be entered on that side. Externally it is open to the criticism of being rather too overloaded with decoration; but there is very little of even this that is unmeaning, or put there merely for the sake of ornament. Internally the great dome is only 65 ft. in diameter, but it is surrounded by an aisle, or rather by eight side-chapels opening into it through the eight great pier arches; making the whole floor of this, which is practically the nave of the church, 107 ft. in diameter.'—*Fergusson.*

The pillars of this church were brought from the amphitheatre of Pola. Before the high-altar is a grand bronze candelabrum by *Andrea Bresciano.* The ceiling of the choir is by *Titian*; a picture of Venice imploring deliverance from pestilence, by *Fiammingo.* The beautiful bronze candelabrum is by *Andrea d' Alessandro Bresciano.*

The *Ante-Sacristy* contains, amongst other pictures:

* *Titian.* S. Mark, a most grand figure, with the shadow of a cloud thrown across him. On the left are SS. Cosmo and Damian; on the right, S. Roch, and S. Sebastian with an arrow lying at his feet.

* *Marco Basaiti.* S. Sebastian, a grand figure, in a beautiful landscape of Umbrian scenery.

Opposite, there is a Pietà, a relief of the 15th century, by *Antonio Dentone.*

The *Sacristy* contains:

Entrance Wall. Girolamo (Pennachi) da Treviso. S. Roch with SS. Sebastian and Jerome.

Sassoferrato. Two beautiful Madonnas.

Salviati. The Last Supper, and Saul and David.

Right. Tintoret. Marriage at Cana—from the Refectory of the Crociferi; one of the few pictures of the artist signed with his name.

'An immense picture, some twenty-five feet long by fifteen high, and said by Lazari to be one of the few which Tintoret signed with his name. I am not surprised at his having done so in this case. Evidently the work has been a favourite with him, and he has taken as much pains as it was even necessary for his colossal strength to take with anything. The subject is not one which admits of much singularity or energy in composition. It has always been a favourite one with Veronese, because it gave dramatic interest to figures in gay costumes and of cheerful countenances; but one is surprised to find Tintoret, whose tone of mind

was always grave, and who did not like to make a picture out of brocades and diadems, throwing his whole strength into the conception of a marriage feast; but so it is, and there are assuredly no female heads in any of his pictures in Venice elaborated so far as those which here form the central light. Neither is it often that the works of this mighty master conform themselves to any of the rules acted upon by ordinary painters; but in this instance the popular laws have been observed, and an academy student would be delighted to see with what severity the principal light is arranged in a central mass, which is divided and made more brilliant by a vigorous piece of shadow thrust into the midst of it, and which dies away in lesser fragments and sparkling towards the extremities of the picture. This mass of light is as interesting by its composition as by its intensity. The cicerone who escorts the stranger round the sacristy in the course of five minutes, which allows him some forty seconds for the contemplation of a picture which the study of six months would not entirely fathom, directs his attention very carefully to the "bell' effetto di prospettivo," the whole merit of the picture being, in the eyes of the intelligent public, that there is a long table in it, one end of which looks farther off than the other; but there is more in the "bell' effetto di prospettivo" than the observance of the common law of optics. The table is set in a spacious chamber, of which the windows at the end let in the light from the horizon, and those in the side wall the intense blue of an eastern sky. The spectator looks all along the table, at the farther end of which are seated Christ and the Madonna, the marriage guests on each side of it—on one side men, on the other women: the men are set with their backs to the light, which, passing over their heads and glancing slightly on the table-cloth, falls in full length along the line of young Venetian women, who thus fill the whole centre of the picture with one broad sunbeam, made up of fair faces and golden hair.[1] Close to the spectator a woman has risen in amazement, and stretches across the table to show the wine in her cup to those opposite; her dark red dress intercepts and enhances the mass of gathered light. It is rather curious, considering the subject of the picture, that one cannot distinguish either the bride or bridegroom; but the fourth figure from the Madonna in the line of women, who wears a white head-dress of lace and rich chains of pearls in her hair, may well be accepted for the former, and I think that between her and the woman on the Madonna's left hand the unity of the line of women is intercepted by a male figure. The tone of the whole picture is sober and majestic in the highest degree; the dresses are all broad masses of colour, and the only parts of the picture which lay claim to the expression of wealth or splendour are the head-dresses of the women. In this respect the conception of

[1] To give the golden tint (handed down in Venetian pictures) to their hair, the city beauties used to steep their hair in a special preparation and then dry it in the sun. For this purpose they sat for hours in their balconies, with broad-brimmed hats, without crowns, shading their complexions, and their hair falling over them.

the scene differs widely from that of Veronese, and approaches more nearly to the probable truth. Still the marriage is not an unimportant one; an immense crowd, filling the background, forming a superbly rich mosaic of colour against the distant sky. Taken as a whole, the picture is perhaps the most perfect example which human art has produced of the utmost possible force and sharpness of shadow united with richness of local colour. This picture unites colour as rich as Titian's with light and shade as forcible as Rembrandt's, and far more decisive.'—*Ruskin*, '*Stones of Venice*,' iii.

Palma Giovane. Samson.

The altar-piece of the Virgin and Child is by *Padovanino.*

The *Little Sacristy* contains a fourteenth-century relief of the Coronation of the Virgin.

Close to S. Maria, on the right, is the rich gothic *Church of S. Gregorio* of 1342, now used as a magazine. The rich gothic doorway in the low wall beyond, admits to the courtyard of the *Abbazia di S. Gregorio* (founded in 1342, by monks of S. Ilario, successors of those who had fled from the persecution of Ezzelino in 1247), now let in tenements, but indescribably picturesque, with its ancient central well of red marble, its dark arcades supported by columns with richly-sculptured capitals, and the masses of flowers which adorn its windows and parapets. Combined with the grand dome of S. Maria in the background, or with its open porch towards the glistening canal and old palaces on the opposite shore, it is a glorious subject for an artist.

'The loveliest cortile I know in Venice.' *Ruskin.*

Beyond S. Maria, as the canal opens, we see a vista of palaces.

'The charm which Venice still possesses, and which for the last fifty years has made it the favourite haunt of all the painters of picturesque subjects, is owing to the effect of the gothic palaces, mingled with those of the Renaissance.

'The effect is produced in two different ways. The Renaissance palaces are not more picturesque in themselves than the club-houses of Pall Mall; but they become delightful by the contrast of their severity and refinement with the rich and rude confusion of the sea-life beneath them, and of their white and solid masonry with the green waves. Remove from beneath them the orange sails of the fishing boats, the black

gliding of the gondolas, the cumbered decks and rough crews of the barges of traffic, and the fretfulness of the green water along their foundations, and the Renaissance palaces possess no more interest than those of London or Paris. But the gothic palaces are picturesque in themselves, and wield over us an independent power. Sea and sky and every other accessory might be taken away from them, and still they would be beautiful and strange.'—*Ruskin*, '*Stones of Venice*,' ii. ch. 7.

'While other Italian cities have each some ten or twelve prominent structures on which their claim to architectural fame is based, Venice numbers her specimens by hundreds; and the residence of the simple citizen is often as artistic as the palace of the proudest noble. No other city possesses such a school of Architectural Art as applied to domestic purposes; and if we must look for types from which to originate a style suitable to our modern wants, it is among the Venetian examples of the early part of the sixteenth century that we should probably find what is best suited to our purposes.'—*Fergusson*.

Passing the beautiful Lombard front of the *Palazzo Dario* of 1450, inlaid with circular disks of precious coloured marbles, we reach the mosaic manufactory of Salviati. At the corner of the Campo S. Vito, we pass *Palazzo Loredan*, of late years the residence of Don Carlos ('Charles VII.') of Spain. Next comes the Lombard *Palazzo Manzoni* of *c.* 1465. Here, passing under the hideous iron bridge, we arrive at the steps of the *Campo della Carità*—the Field of Charity—belonging to the ancient convent of La Carità, which dates from the thirteenth century, and where the proud Alexander III. took refuge in his exile. In the conventual church Doge Nicolò da Ponte was buried in 1585: part of his tomb by Scamozzi is now in the cloister of the Seminario Patriarchale. The conventual buildings are now occupied by—

The *Accademia* (open daily on week days from 11 to 3, on payment of 1 fr. per head; on Sundays, from 11 to 2, free).[1] Over the porch is a relief representing S. Leonard, the patron of prisoners, standing with fetters in his hand and a liberated slave kneeling on either side.

[1] The Academy may be reached on foot in ten minutes from the Piazza S. Marco, by S. Moisè, S. Maria Zobenigo, and the Campo S. Stefano, on the left of which is the entrance to the bridge—toll two centimes. The bridge itself was, till recently, almost the only modern thing in Venice, and is utterly disgraceful to it.

The gallery is reached by a corridor lined with marble. A passage leads to the

1st. Hall, containing interesting *Furniture* in boxwood and ebony, carved by the celebrated Brustolon in the middle of the eighteenth century, showing alike the perfection of his workmanship and the detestable taste of his times.

The *2nd Hall* contains a collection presented in 1843 by Count Girolamo Contarini. It includes :—

Left Wall :

84. *Palma Vecchio.* Christ and the Widow of Nain.
*94. *Giovanni Bellini.* Madonna and Child. A most exquisitely beautiful picture.
96. *Marco Marziale.* The Supper at Emmaus ; a very curious example of a rare and harsh master, who followed Carpaccio.
110. *Pordenone.* Madonna and Child, with SS. Catherine and John Baptist.
117. *Francesco Bissolo.* The Dead Christ, carried by angels.

End Wall :

124. *Vincenzo Catena.* The Virgin and Child, with SS. John Baptist and Jerome.
*125. *Cima da Conegliano.* Virgin and Child, with SS. John and Paul.
132. *Boccaccino da Cremona.* The Virgin and Child, with SS. Peter, John Baptist, Catherine, and Barbara.
133. *Polidoro Veneziano.* Virgin and Child, with S. John Baptist and an angel.

Right Wall :

138. *Morone.* Female Portrait.
151. *J. Callot.* 'The Market of Impruneta' (still held near Florence), a curious picture, with innumerable figures.
155. *Schiavone.* The Circumcision.

Entrance Wall :

168. *Tintoretto.* A male Head.—'An excellent quiet portrait in an unregarded corner.'—*Ruskin.*
179. *Tintoretto.* Madonna and Faithful.—'A lovely little Tintoret, purest work of his heart, and fairest of his faculty.'—*Ruskin.*
186. *Francesco Bissolo.* Madonna and Child.

In the *3rd Hall* we may notice :—

234–238. *Giovanni Bellini.* Miniature allegorical pictures—very curious and interesting.

4th Hall. Casts.

Bartolommeo Vivarini (1475). The Holy Family in the Bethlehem stable. On either side four Saints.

5th Hall. Sala degli Antichi Dipinti, which has a most beautiful fifteenth-century ceiling—carved, painted, and gilded—representing Christ and the Evangelists. In this and in the other rooms only the most remarkable paintings are noticed ; those of the greatest importance are, as elsewhere, indicated by an asterisk.

1. *Bartolommeo Vivarini* (1464). Madonna and four Saints. One of the earliest works of the artist, painted on a gold ground, from the island Church of the Certosa.

'A noble picture ; not of any supreme genius, but completely containing the essence of Venetian art.'—*Ruskin.*

2. *Michele Mattei* (or *Lambertini*), *Bolognese.* The Virgin and Saints. Above, the Crucifixion. Below, the Story of S. Helena, from S. Elena in Isola.

4. *Marco Basaiti.* S. James, from the Convent of the Miracoli.

*5. *Lorenzo Veneziano and Francesco Bissolo.* The Annunciation, with Saints, from S. Antonio di Castello.

8. *Giovanni and Antonio da Murano* (1440). The Coronation of the Virgin—signed, formerly in S. Barnaba.

16. Altar-piece. The centre, representing the Coronation of the Virgin, is by *Stefano*, the vicar of S. Agnes (1380) ; the smaller panels by *Semitecolo.* It is inscribed : 'MCCCLXXX—STEFAN. PLEBANVS SANCTAE AGNETIS PINXIT.'[1]

'Symmetrically orderly, gay. In the heart of it, nobly grave.'—*Ruskin.*

17. *A. Vivarini.* Lovely figure of a youth.

*23. *Giovanni d' Alemagna and Antonio da Murano* (1496). The Madonna enthroned, with the Doctors of the Church, from the Scuola della Carità.

The *6th Hall, Sala dell' Assunta*, has a ceiling by *Cherubini Ottali*, with a painting by *P. Veronese* in the centre ; it contains :—

[1] Nothing is known of the Vicar but that he was a Venetian painter, 'and a very cheery, loveable vicar he must have been,' says Ruskin.

*24. *Titian.* The Assumption. The most important picture of the master, brought from the Church of the Frari.

'Fra Marco Germano, head of the convent [of the Frari], who ordered this picture at his own expense and fitted it when completed into a fine framework of marble for the high-altar, had many criticisms to make during the frequent visits he paid to the painter at his work. Titian was troubled, indeed, by all the ignorant brethren coming and going, *molestato dalle frequenti visite loro*, and by *il poco loro intendimento*, their small understanding of the necessities of art. They were all of opinion that the Apostles in the foreground were too large, *di troppo smisurate grandezze*, and though he took no small trouble to persuade them that the figures must be in proportion to the vastness of the space and the position which the picture was to occupy, yet nevertheless the monks continued to grumble and shake their heads. But when the emperor's envoy offered a large sum if they would give it up, in order that he might send it to his master, the *frati* began to think it better to hold by their bargain. 'The fathers in chapter,' says Ridolfi, 'decided, after the opinion of the most prudent, not to give up the picture to anyone, recognising finally that art was not their profession, and that the use of the breviary did not convey a knowledge of painting.'—*Oliphant*, '*The Makers of Venice.*'

'The Madonna is a powerful figure, borne rapidly upwards as if divinely impelled. Head, figure, attitude, drapery, and colour are all beautiful. Fascinating groups of infant angels surround her; beneath stand the Apostles, looking up with solemn gestures.'—*Kugler.*

25. *Jacopo Tintoretto.* Adam and Eve. A splendid example of the master, from the Scuola della Trinità.
27. *Bonifazio Veneziano.* S. Mark.
31. *Marco Basaiti* (1510). The Calling of the Sons of Zebedee, from the Certosa.

'In this picture the *naïve* simplicity of the attitudes, the expression of humility in the countenances of the two brothers, and their strictly apostolical character, cannot fail to excite our admiration.'—*Rio.*

32. *Jacopo Tintoretto.* The Virgin and Child, with three Senators.
33. *Titian.* The Burial of Christ, completed by Palma Vecchio, from S. Angelo.

'Les Beaux-Arts renferment le dernier tableau de Titien, trésor inestimable! Les années, si pesantes pour tous, glissèrent sans appuyer sur ce patriarche de la peinture, qui traversa tout un siècle et que la peste surprit à quatre-vingt-dix-neuf ans travaillant encore.

'Ce tableau, grave et mélancolique d'aspect, dont le sujet funèbre semble un pressentiment, représente un Christ déposé de la Croix; le ciel est sombre, un jour livide éclaire le cadavre pieusement soutenu par

Joseph d'Arimathie et sainte Marie-Madeleine. Tous deux sont tristes, sombres, et paraissent, à leur morne attitude, désespérer de la résurrection de leur maître. On voit qu'ils se demandent avec une anxiété secrète si ce corps, oint de baumes, qu'ils vont confier au sépulchre, en pourra jamais sortir ; en effet, jamais Titien n'a fait de cadavre si mort. Sous cette peau verte et dans ces veines bleuâtres il n'y a plus une goutte de sang, la pourpre de la vie s'en est retirée pour toujours. Pour la première fois, le grand Vénétien a été abandonné par son antique et inaltérable sérénité. L'ombre de la mort prochaine semble lutter avec la lumière du peintre qui eut toujours le soleil sur sa palette, et enveloppe le tableau d'un froid crépuscule. La main de l'artiste se glaça avant d'avoir achevé sa tâche, comme le témoigne l'inscription en lettres noires tracée dans le coin de la toile : *Quod Tizianus inchoatum reliquit Palma reverenter absolvit Deoque dicavit opus.* " L'œuvre que Titien laissa inachevée, Palma l'acheva respectueusement et l'offrit à Dieu." Cette noble, touchante, et religieuse inscription fait de ce tableau un monument. Certes, Palma, grand peintre lui-même, ne dut approcher qu'avec tremblement l'œuvre du maître, et son pinceau, quelque habile qu'il fût, hésita et vacilla sans doute plus d'une fois en se posant sur les touches du Titien.'—*Théophile Gautier.*

35. *Titian.* The Visitation. Called the first picture of the artist, from the Monastery of S. Andrea.
36. *Jacopo Tintoretto.* The Resurrection, and three Senators.
37. *Giorgione.* Much retouched by *Paris Bordone.* The famous Legend of S. Mark and the Fisherman, from the Scuola di S. Marco.

'On the 25th of February, 1340, there fell out a wonderful thing in this land ; for during three days the waters rose continually, and in the night there was fearful rain and tempest, such as had never been heard of. So great was the storm that the waters rose three cubits higher than had ever been known in Venice ; and an old fisherman being in his little boat in the canal of S. Mark, reached with difficulty the Riva di San Marco, and there he fastened his boat, and waited the ceasing of the storm. And it is related that, at the time this storm was at the highest, there came an unknown man, and besought him that he would row him over to San Giorgio Maggiore, promising to pay him well ; and the fisherman replied, " How is it possible to go to San Giorgio ? we shall sink by the way ! " but the man only besought him the more that he should set forth. So, seeing that it was the will of God, he arose and rowed over to San Giorgio Maggiore ; and the man landed there, and desired the boatman to wait. In a short time he returned with a young man ; and they said, " Now row towards San Niccolò di Lido." And the fisherman said, " How can one possibly go so far with one oar ? ' and they said, " Row boldly, for it shall be possible

with thee, and thou shalt be well paid." And he went; and it appeared to him as if the waters were smooth. Being arrived at San Niccolò di Lido, the two men landed, and returned with a third, and having entered into the boat, they commanded the fisherman that he should row beyond the two castles. And the tempest raged continually. Being come to the open sea, they beheld approaching, with such terrific speed that it appeared to fly over the waters, an enormous galley full of demons (as it is written in the Chronicles, and Marco Sabellino also makes mention of this miracle): the said bark approached the castles to overwhelm Venice, and to destroy it utterly; anon the sea, which had hitherto been tumultuous, became calm; and these three men, having made the sign of the cross, exorcised the demons, and commanded them to depart, and immediately the galley or the ship vanished. Then these three men commanded the fisherman to land them, the one at San Niccolò di Lido, the other at San Giorgio Maggiore, and the third at San Marco. And when he had landed the third, the fisherman, notwithstanding the miracle he had witnessed, desired that he would pay him, and he replied, "Thou art right; go now to the Doge and to the Procuratore of S. Mark, and tell them what thou hast seen, for Venice would have been overwhelmed had it not been for us three. I am S. Mark the Evangelist, the protector of this city; the other is the brave knight S. George, and he whom thou didst take up at the Lido is the holy bishop S. Nicholas. Say to the Doge and to the Procuratore that they are to pay you, and tell them likewise that this tempest arose because of a certain schoolmaster dwelling at San Felice, who did sell his soul to the devil, and afterwards hanged himself." And the fisherman replied, "If I should tell them this, they would not believe me!" Then S. Mark took off a ring which was worth five ducats; and he said, "Show them this, and tell them when they look in the sanctuary they will not find it," and thereupon he disappeared. The next morning, the said fisherman presented himself before the Doge, and related all he had seen the night before, and showed him the ring for a sign. And the Procuratore having sent for the ring, and sought it in the usual place, found it not; by reason of which miracle the fisherman was paid, and a solemn procession was ordained, giving thanks to God, and to the relics of the three holy saints who rest in our land, and who delivered us from this great danger. The ring was given to Signor Marco Loredano and to Signor Andrea Dandolo the Procuratore, who placed it in the sanctuary; and, moreover, a perpetual provision was made for the aged fisherman above mentioned.'—*Jameson's 'Sacred Art.'*

*38. *Giovanni Bellini.* The Virgin and six Saints. A most beautiful picture, painted for a chapel at S. Giobbe, which was especially arranged to bring all its beauties into relief. It is the crowning work of this great master, which established his fame and led to his employment by the State.

'Alone worth a modern exhibition building, hired fiddlers and all. The third best John Bellini in Venice, and probably in the world.'—*Ruskin.*

'Finely thought out is the concentration of light on the Virgin, seated with the Babe on her knee, looking forward as if struck by some external event, yet full of calm benevolence; varied the movements of the three angels playing instruments at her feet; kindly, in their meditative submission, the passive S. Francis, the praying Job, the attentive Baptist, the wounded S. Sebastian, the eager SS. Dominic and Louis; a broad system of shadows, tempered to suit the gloom of the chapel for which the picture was intended, completes the attraction.' *Crowe and Cavalcaselle.*

*45. *Jacopo Tintoretto.* S. Mark delivering a Slave condemned to Death.

'Ce tableau a pour sujet le saint patron de Venise venant à l'aide d'un pauvre esclave qu'un maître barbare faisait tourmenter et géhenner à cause de l'obstinée dévotion que ce pauvre diable avait à ce saint. L'esclave est étendu à terre sur une croix entourée de bourreaux affairés, qui font de vains efforts pour l'attacher au bois infâme. Les clous reboussent, les maillets se rompent, les haches volent en éclats; plus miséricordieux que les hommes, les instruments de supplice s'émoussent aux mains des tortionnaires: les curieux se regardent et chuchotent étonnés, le juge se penche du haut du tribunal pour voir pourquoi l'on n'exécute pas ses ordres, tandis que S. Marc, dans un des raccourcis les plus violemment strapassés que la peinture ait jamais risqués, pique une tête du ciel et fait un plongeon sur la terre, sans nuages, sans ailes, sans chérubims, sans aucun des moyens aérostatiques employés ordinairement dans les tableaux de sainteté, et vient délivrer celui qui a eu foi en lui. Cette figure vigoureuse, athlétiquement musclée, de proportion colossale, fendant l'air comme le rocher lancé par une catapulte, produit l'effet le plus singulier. Le dessin a une telle puissance de jet, que le saint massif se soutient à l'œil et ne tombe pas; c'est un vrai tour de force.' *T. Gautier.*

47. *Alessandro Varottari* (Il Padovanino). The Wedding at Cana.

50. *Bonifazio.* The Woman taken in Adultery.

51. *J. Tintoretto.* Portrait of Doge Alvise Mocenigo.

54. *Paul Veronese.* The Madonna in glory, with S. Dominic beneath distributing garlands of roses. From S. Pietro Martire at Murano.

*55. *Bonifazio.* The Judgment of Solomon—who is represented as very young and beautiful.

*57. *Bonifazio.* The Adoration of the Magi.

63. *J. Tintoretto.* The Death of Abel, from the Scuola della Trinità.

'One of the most wonderful works in the whole gallery.'—*Ruskin.*

'Although the great Venetian masters are chiefly concerned with the external life of their city, her pomp and circumstance, incidentally we find them influenced to the very depths of their art by the aesthetic qualities of their native place. The dome-like spaces which Bellini leaves above his throned Madonnas' heads recall the infinite sweep of the vast Venetian sky; nowhere in painting do we feel as we feel in Tintoret that shimmer of light, that blending of tones which belong to the waters of the lagoon; nowhere are the flaming glories of the sunset sky more vividly reproduced than in the triumphant splendours of Titian's canvasses.'—*Horatio F. Brown*, '*Venetian Studies*.'

The *7th Hall*, with a ceiling painted by Tintoretto, contains :—

65. *J. Tintoretto.* Portrait of Pietro Marcello.
66. *Giuseppe Porta* (*Salviati*). The Baptism of Christ.
(Unnumbered). *Gentile Bellini.* Doge Cristoforo Moro.
*(Unnumbered). *Cima da Conegliano.* The Angel and Tobias.

The *8th Hall* contains original sketches by the great masters. The drawings by Raffaelle and Lionardo, but especially those of the latter, are of the highest importance.

The *9th* and *10th Halls* are unimportant.

In the *11th Hall* are :—

566. *Domenico Tintoretto*, 1595. Benedetto Marcello, Procuratore of S. Marco.
568. *Jacopo Tintoretto.* The Descent from the Cross, from S. Maria dell' Umiltà.
*572. *Bonifazio.* Adoration of the Magi.
582. *Cima da Conegliano.* The Virgin and Child throned, with SS. Sebastian, George, Jerome, Nicholas, Catherine and Lucy, from the Church of the Carità.
586. *Bonifazio.* SS. Benedict and Sebastian—much repainted, but still a very fine picture.
593. *Palma Vecchio.* S. Peter throned, with other Saints, from the Church of Fontanello d' Oderzo.

The *12th*, *13th*, and *14th Halls* contain rubbish.

The *15th Hall* contains :—

*529. *Gentile Bellini.* Part of the True Cross having fallen into one of the canals during a procession to S. Lorenzo, is saved by Andrea Vendramin, Guardian of the Confraternity. Cata-

rina Cornaro, Queen of Cyprus, and her suite are amongst the spectators lining the sides of the canal. Foremost amongst a kneeling group on the right, is said to be the artist himself. From the Scuola di S. Giovanni Evangelista.

'On voit dans ces toiles les anciennes maisons de Venise avec leurs murs rouges, leurs fenêtres aux trèfles lombards, leurs terrasses surmontées de piquets, leurs cheminées évasées, les vieux ponts suspendus par des chaînes, et les gondoles d'autrefois, qui n'ont pas la forme qu'elles affectent aujourd'hui : il n'y a pas de *felce*, mais un drap tendu sur des cerceaux, comme aux galiotes de Saint-Cloud ; aucune ne porte cette espèce de manche de violon en fer poli qui sert de contre-poids au rameur placé à la poupe ; elles sont aussi beaucoup moins effilées.'—*T. Gautier.*

*533. *Vittore Carpaccio.* The dream of S. Ursula, the daughter of Theonotus, King of Brittany, that she must undertake a pilgrimage to the shrine of the martyrs. (Painted, with its companion pictures, in 1491–5, for the School of S. Ursula, near SS. Giovanni and Paolo.)

'Rien n'est plus élégant, plus juvénilement gracieux que la suite de peintures où Vittore Carpaccio a représenté la vie de sainte Ursule. Ce Carpaccio a le charme idéal, la sveltesse adolescente de Raphaël dans le *Mariage de la Vierge*, un de ses premiers et peut-être le plus charmant de ses tableaux ; on ne saurait imaginer des airs de tête plus naïvement adorables, des tournures d'une plus angélique coquetterie. Il y a surtout un jeune homme à longs cheveux vu de dos, laissant glisser à demi sur son épaule sa cape au collet de velours, qui est d'une beauté si fière, si jeune et si séduisante, qu'on croirait voir le Cupidon de Praxitèle vêtu d'un costume moyen âge, ou plutôt un ange qui aurait eu la fantaisie de se travestir en *magnifique* de Venise.'—*T. Gautier.*

*534. *Marco Basaiti.* The Agony in the Garden—a lovely example of the master, from S. Giobbe.

'The still pathos of nature is remarkable in this picture, where the fading light and leafless trees seem to point to a new morrow and a new summer. Here the disciples sleep full in the foreground, in the form of a pyramid, of which one, full length on his back, forms the base. Christ is on an elevation behind, where the painter seems instinctively to have felt the anomaly of placing Him, and therefore gives Him another form of prominence by the force of the figure against the twilight sky. This is a devotional picture, with saints on each side. The lamp is a quaint device to show its destination upon an altar.'—*Eastlake*, '*Hist. of our Lord.*'

537. *Vittore Carpaccio.* King Theonotus receives the ambassadors of the pagan Agrippinus, king of England, who had come to ask the hand of the Christian Princess Ursula, for his son Conon.

539. *Vittore Carpaccio.* The ambassadors ask of Theonotus the hand of his daughter, and he confers with the Princess Ursula, who demands that Conon should first be baptized, and that she should be allowed three years for her pilgrimage with a thousand virgins her companions.

540. *Giovanni Mansueti* (a pupil of Bellini). S. Mark preaching at Alexandria. From the School of S. Marco.

541. *Francesco Bissolo.* The Coronation of S. Catherine of Siena —an important example of the great artist of Treviso.

542. *Vittore Carpaccio.* Prince Conon, agreeing to the conditions of Ursula, takes leave of his father. In the same picture he is seen meeting his betrothed. He embarks with her upon her pilgrimage.

544. *Id.* The arrival of S. Ursula and her Virgins at Cologne—displaying marvellous correctness of perspective.

546. *Id.* Pope Cyriacus, with his Cardinals, receives S. Ursula, with her Bridegroom, and the Virgins, at Rome. (Regarded as a subject this should precede 554.)

*547. *Paul Veronese*, 1572. The Supper in the house of Levi, painted for the refectory of SS. Giovanni and Paolo. Many of the figures, especially that of the master of the feast, are full of the noblest Venetian character.

On the 8th of July, 1573, Maestro Paolo Cagliari, of Verona, then residing in the parish of S. Samuele, was summoned before the Sacred Tribunal in the Capella di S. Teodoro, to be examined as to his irreverence in painting 'buffoons, drunkards, Germans, dwarfs, and similar indecencies,' at supper with our Lord. Veronese defended himself on the authority of Michelangelo, who 'in the papal chapel at Rome painted our Lord Jesus Christ, His mother, S. John, and S. Peter, and all the court of heaven, from the Virgin Mary downwards, naked, and in various attitudes, with little reverence.' Paul Veronese was ordered to correct and amend the picture within three months at his own expense; but the sentence was a matter of form and was never enforced.

548. *Giovanni Mansueti.* From the Monastery of SS. Giovanni and Paolo. A Miracle of the True Cross, when the monks who carried it were stopped by an invisible power on the bridge of S. Leone. From the Scuola di S. Giovanni Evangelista.

549. *Vittore Carpaccio.* The Ambassadors of Agrippinus bringing back the answer of King Theonotus.

551. *Sebastiano Florigerio.* SS. Francis, Anthony, and John the Evangelist. From S. Bovo at Padua.

552. *Vittore Carpaccio.* Meeting of SS. Joachim and Anna. SS.

Louis and Ursula are introduced. Painted for S. Francesco of Treviso.

554. *Vittore Carpaccio.* The Martyrdom of S. Ursula and her Virgins.

*555. *Gentile Bellini.* A miracle of the Holy Cross. The scene is the Piazza S. Marco. The church is exhibited in minute detail. The old mosaics of the recesses above the doorways and of the upper gables are shown as they existed before the alterations of the seventeenth and eighteenth centuries. The procession has issued from a gate between the church and the ducal palace. Near the shrine kneels Jacopo Salis, the merchant of Brescia, whose son is supposed to have been healed in consequence of a vow which he then made. The picture is wonderfully harmonious and delicate, and is full of interesting architecture and detail. From the Scuola di S. Giovanni Evangelista.

'In each of these three magnificent compositions, which were painted by Gentile for the Confraternity of S. John the Evangelist, is represented a miracle worked by a fragment of the True Cross in the possession of the brotherhood. In the first, a young man of Brescia, dangerously wounded in the head, is miraculously cured in consequence of a vow made by his father when this relic was carried in a procession, and as a proof that the disposition of his heart was in perfect harmony with the occupation of his pencil, the artist has inscribed the following touching words beneath :—

Gentilis Bellinus amore incensus crucis, 1466.

'The next miracle which he represented was the recovery of this very relic from the canal (into which it had fallen on the day that it was carried in procession to the church of S. Lorenzo) by the intervention of the pious Andrea Vendramini after its rescue had been vainly attempted by the profane. In representing this beautiful legend, the heart of the painter was even more powerfully affected than by the former work, and in order to express his increasing devotion for the holy sign of the Redemption, he inscribed underneath these still more forcible words :—

Gentilis Bellinus pio sanctissimae crucis affectu lubens fecit, 1500.

'The third picture was worthy to be the companion of the two others. The subject he had to represent was the miraculous cure of a member of the Confraternity from a quaternian fever, who is contemplating the instrument of his recovery with ecstatic admiration. This gave the aged Bellini another opportunity of displaying his pious imagination ; and it was perhaps his last work, for he died a few years after its completion, and we may be permitted to suppose that he often dwelt on the consoling thought that it embodies, and looked himself to the Cross for the cure of all his infirmities.'—*Rio.*

560. *Vittore Carpaccio*, 1491. S. Ursula with her Virgins and Pope Cyriacus, receiving the reward of her martyrdom. This picture is the last of the series, which is arranged in the gallery in the order of the dates at which it was painted.

*561. *Luigi Vivarini*, 1480. The Virgin and Child throned between saints—of the greatest dignity and expression.

564. *Vittore Carpaccio.* A sick man healed by the True Cross, which is presented from a balcony by the Patriarch of Grado. The old Rialto—called 'Del Bagatin'—is introduced.

'We can desire no better view of the old Rialto and the palace of the Patriarch of Grado, as they existed at the close of the fifteenth century, than has been set forth with all the advantage of true perspective and a realistic reproduction of nature.'—*Crowe and Cavalcaselle.*

'The scene lies on the Great Canal immediately in front of the Rialto. It is the hour of sunset, and darker-edged clouds are beginning to fleck the golden haze of the west which still arches over the broken sky-line, roof and turret and bell-towers and chimneys of strange fashion with quaint conical tops. The canal lies dusk in the eventide, but the dark surface throws into relief a crowd of gondolas, and the lithe, glowing figures of their gondoliers. The boats themselves are long and narrow as now, but without the indented prora which has become universal; the sumptuary law of the Republic has not yet robbed them of colour, and instead of the present "coffin" we see canopies of gaily-hued stuffs on four light pillars. The gondolier himself is commonly tricked out in almost fantastic finery: red cap with long golden curls flowing down over the silken doublet, slashed hose, the light dress displaying those graceful attitudes into which the rower naturally falls. On the left side of the canal its white marble steps are crowded with figures of the nobler Venetian life; a black robe here and there breaking the gay variety of golden and purple and red and blue, while in the balcony above a white group of clergy, with golden candlesticks towering overhead, are gathered round the demoniac whose cure forms the subject of the picture.'—*J. R. Green*, '*Stray Studies.*'

In the 16*th Hall* (which contains the original model for the Hercules and Lycas of *Canova*, and which has a ceiling by *Tiepolo*) are :—

486. *Pordenone.* Our Lady of Carmel and Saints.

*487. *Titian.* The Presentation of the Virgin. This beautiful picture is one of the earliest works of the master. The old woman with the eggs is one of his most powerful representations—from the Scuola della Carità.

'Au sommet d'un énorme escalier grisâtre se tiennent les prêtres et le grand pontife. Cependant, au milieu des gradins, la petite fillette,

bleue dans une auréole blonde, monte en relevant sa robe ; elle n'a rien de sublime, elle est prise sur le vif, ses bonnes petites joues sont rondes ; elle lève sa main vers le grand prêtre, comme pour prendre garde et lui demander ce qu'il veut d'elle ; c'est vraiment une enfant, elle n'a point encore de pensée ; Titien en trouvait de pareilles au catéchisme. Au premier plan, en face du spectateur, sur le bas de l'escalier, il a posé une vieille grognonne en robe bleue et capuchon blanc, vraie villageoise qui vient faire son marché à la ville, et garde auprès d'elle son panier d'œufs et de poulets ; un Flamand ne risquerait pas davantage. On se sent dans une ville réelle, peuplée de bourgeois et de paysans, où l'on exerce des métiers, où l'on accomplit ses dévotions, mais ornée d'antiquités, grandiose de structure, parée par les arts, illuminée par le soleil, assise dans le plus noble et le plus riche des paysages. Plus méditatifs, plus détachés des choses, les Florentins créent un monde idéal et abstrait par delà le nôtre ; plus spontané, plus heureux, Titien aime notre monde, le comprend, s'y enferme, et le reproduit en l'embellissant sans le refondre ni le supprimer.'—*Taine.*

It is curious to read on the spot Ruskin's very different criticism :—

'To me simply the most stupid and uninteresting picture ever painted by Titian. The colour of the landscape is as false as a piece of common blue tapestry, and the "celebrated" old woman with the basket of eggs is as dismally ugly and vulgar a filling of spare corner as was ever daubed on a side scene in a hurry at Drury Lane.'

*488. *Vittore Carpaccio.* The Presentation of Christ (1510)—from S. Giobbe—a picture to study in its marvellous beauty, truthfulness, and detail—even to the lovely little pictures on the edge of the robe of S. Simeon. The artist was stimulated to his utmost efforts, because the masterpiece of Bellini, whom he never approached so closely as in this picture, was placed in the same church.

489. *Paul Veronese.* The Annunciation—from the Scuola dei Mercanti.

*490. *Pordenone.* SS. Lorenzo Giustiniani, John Baptist, Francis, and Augustine, with the Lamb—a magnificent work, intended for the Renieri altar in S. Maria dell' Orto.

*492. *Paris Bordone.* The Fisherman presenting to the Doge the ring he received from S. Mark—from the Scuola di S. Marco.

'This picture is like a grand piece of scenic decoration ; we have before us a magnificent marble hall, with columns and buildings in perspective ; to the right, on the summit of a flight of steps, sits the Doge in Council ; the poor fisherman, ascending the steps, holds forth the

ring. The numerous figures, the vivid colour, the luxuriant architecture, remind us of Paul Veronese, with, however, more delicacy, both in colour and execution.'—*Jameson's 'Sacred Art.'*

'The splendid execution gives this picture the most attractive air of truth, to which the view of the grand Venetian buildings much contributes.'—*Kugler.*

495. *Rocco Marconi.* The Descent from the Cross—full of grandeur and touching expression. This master recalls the Spanish artist Juan de Juanes. From the Church of the Servi.

*500. *Bonifazio.* Lazarus and the Rich Man—from the Palazzo Grimani.

'Bonifazio peignait le portrait. Ses physionomies étudiées et individuellement caractéristiques, rappellent avec fidélité les types patriciens de Venise, qui ont si souvent posé devant l'artiste. L'anachronisme du costume fait voir que Lazare n'est qu'un prétexte et que le véritable sujet du tableau est un repas de seigneurs avec des courtisanes, leurs maîtresses, au fond d'un de ces beaux palais qui baignent leurs pieds de marbre dans l'eau verte du grand canal.'—*T. Gautier.*

503. *J. Tintoretto.* The Virgin and Child and four Senators.

505. *Bonifazio.* Our Saviour enthroned, with Saints.

513. *Paul Veronese.* The Marriage of Cana.

519. *Paul Veronese.* The Virgin with SS. Joseph, John Baptist, Justina, Francis, and Jerome—from S. Zaccharia. There is a replica of this picture in the Capitol at Rome.

'Certes, les amateurs de la vérité vraie ne retrouveront pas ici l'humble intérieur du pauvre charpentier. Cette colonne en brocatelle rose de Vérone, cet opulent rideau ramagé, dont les plis à riche cassure forment le fond du tableau, annoncent une habitation princière ; mais la sainte famille est plutôt une apothéose que la représentation exacte du pauvre ménage de Joseph. La présence de ce S. François portant une palme, de ce prêtre en camail et de cette sainte sur la nuque de laquelle s'enroule, comme une corne d'Ammon, une brillante torsade de cheveux d'or à la mode vénitienne, l'estrade quasi royale où trône la Mére divine, présentant son bambin à l'adoration, le prouvent surabondamment.'—*T. Gautier.*

The 17*th Hall* contains :—

441. *J. Tintoretto.* Portrait of Marco Grimani.

443. *Jacopo Bellini* (father of Gentile and Giovanni). Madonna and Child—signed.

447. *Sebastiano Lazzaro.* A saint seated in a tree with a book, and two other saints beneath—very curious.

*456. *Cima da Conegliano.* The Saviour, with SS. Thomas and Magnus—a most noble picture.

The *18th Hall* contains a collection bequeathed by Countess Renier in 1850. It includes :—

419. *Piero della Francesca.* A man (supposed to be Girolamo Malatesta, son-in-law of Federigo d' Urbino) kneeling before his patron—S. Jerome.
421. *Cima da Conegliano.* Virgin and Child.
423. *Marco Bello.* Virgin and Child, with S. John.
*424. *Giovanni Bellini.* The Virgin, with SS. Paul and George.
429. *Cima da Conegliano..* Pietà.
433. *Morone.* A Portrait.
435. *Francesco Bissolo.* The Presentation in the Temple.
436. *Giov. Bellini.* Virgin and Child, with SS. Mary Magdalen and Catherine.

'The three women are characterised by an extraordinary union of dignity, earnestness, and beauty.'—*Crowe and Cavalcaselle.*

In the *20th Hall* is :—

388. *Giovanni da Udine.* Christ amongst the Doctors.

'Christ is represented seated on a throne, and disputing with the Jewish doctors, who are eagerly arguing or searching their books. In front of the composition stand S. Jerome, S. Ambrose, S. Augustine, and S. Gregory, who, with looks fixed on the youthful Saviour, appear to be reverently listening to, and recording, His words. This is a wholly poetical and ideal treatment of a familiar passage in the life of Christ.—*Jameson's* '*Sacred Art.*'

The *21st Hall* contains :—

360. *Beata Caterina Vigri.* S. Ursula.
365. *A. Schiavone.* The Virgin and Child, with SS. John, Catherine, Jerome, and James.
366. *Titian.* S. J. Baptist.
*368. *Bonifazio.* Adoration of the Magi—from the Scuola di S. Teodoro.
372. *Giovanni Bellini.* The Virgin and sleeping Child.

In the *22nd Hall* (*Il Corridoio*) are :—

295. *J. Tintoretto.* Portrait of Antonio Cappello—from the Procuratie Nuove.
310. *M. A. Caravaggio.* A Portrait.
313. *Giovanni Bellini.* Madonna and Child.
315. *Engelbrechten.* The Crucifixion.
318. *G. Schiavone.* Madonna and Child.
*319. *Titian.* Jacopo Soranzo. A magnificent Portrait.

*326. *Bonifazio.* Madonna and Saints—with glowing colour and beautiful background—from the Scuola di S. Pasquale.
337. *Francesco Bissolo.* Madonna and Child, with Saints.
348. *Bernardo Darentino.* The Nativity.
349. *Antonello da Messina.* The Madonna.
350. *Titian.* Portrait of Priamo da Lezze.
352. *Tommaso da Modena.* S. Catherine.
354. *Andrea da Murano.* The Saviour throned, between two Saints.

In the *23rd Hall* we may observe :—

254. *Lorenzo di Credi.* Holy Family and S. John.
268. *Holbein.* A Portrait.
273. *Andrea Mantegna.* S. George—with a landscape marvellous in its detailed truthfulness.

Re-entering our gondola, we see on the left the *Palazzo Contarini degli Scrigni*, of which one side is built in the Lombard style, 1504–1546, the others in the gothic of the fifteenth century. On the latter are two Renaissance statues, probably by Ant. Rizzi. There were eight doges of the Contarini family, and their wealth was so great that the people called their residence Il Palazzo degli Scrigni, or 'of the money chests.' Some of the curious old iron chests in which the Contarini kept their treasures are still to be seen here. The second floor of this palace contains the English Church.

Beyond this is the noble *Palazzo Rezzonico*, begun by *Longhena* in 1680, finished by *Massari*, 1745. The Rezzonico family was founded here by the merchant Aurelia : one of its members mounted the papal throne as Clement XIII. We now pass the two *Palazzi Giustiniani* of the fifteenth century. One is called *dei Vescovi*, from the first sainted Patriarch of Venice, who was a member of the family. The noble *Palazzo Foscari* is of 1437.

This palace will always be connected with the touching story of Doge Foscari. His son Giacopo was accused to the Council of Ten of having received presents from foreign princes, by a nobleman named Loredano, who believed that the death of two of his own relations had been due to the Doge, and who wrote in his books 'Francesco Foscari, debtor for the deaths of my father and uncle.'

Giacopo was tortured on the rack and, being found guilty, his father was forced to pronounce his sentence of banishment. For five years he languished in exile at Treviso, at the end of which time he was accused of having compassed the murder of Donato, a Venetian senator, from the mere fact of a servant of his being found near at the time. He was brought back to Venice, again tried on the rack, and banished for life, on presumptive evidence, to Candia. Hence Giacopo unwisely wrote to entreat the intercession of Francesco Sforza, Duke of Milan. The letter was carried to the Council of Ten. He was brought again to Venice, flogged, and then tortured. Being asked what had induced him to write to a foreign prince, he replied that he had done it knowing the risk, but feeling that it would be worth while to undergo the torture a third time, to breathe once more the same air with his parents, his wife, and children. He was again condemned to be banished, but this time a sentence of close imprisonment was added.

One farewell interview was allowed with the aged Doge and Dogaressa, his wife Marina, and his children. 'Ah, my lord, plead for me,' he cried, stretching out his hands to his father, who replied firmly, 'O Giacopo, obey what thy country commands, and seek nothing else.'

On reaching his prison Giacopo died of a broken heart. Immediately afterwards, but too late, his innocence was completely established; Erizzo, a Venetian nobleman, confessed, on his death-bed, that he was the murderer of Donato.

Yet the vengeance of Loredano was incomplete. The sobs of the Doge on taking leave of his unhappy son were made the foundation of an accusation of imbecility and incapacity for government. He was formally deposed, and ordered to quit the Ducal Palace within eight days. Loredano had the cruel pleasure of carrying the mandate to the Doge, who listened quietly and then answered—'I little thought that my old age would be injurious to the State; but I yield to the decree.' Stripping himself of his robes, and accompanied by his aged brother Marco, and all the rest of his family, he left the palace where he had reigned for thirty-five years, and returned to his own house on the canal. But the sound of the great bell which announced the election of his successor was his death-knell; he burst a blood-vessel, and died instantly.

'When the bell rang
At dawn, announcing a new Doge to Venice,
It found him on his knees before the Cross,
Clasping his aged hands in earnest prayer;
And there he died. Ere half his task was done,
It rang his knell.'—*Rogers.*

So great was the popular excitement on hearing of this event, that the senate forbade 'the affair of Francesco Foscari to be mentioned on pain of death.'

The Foscari and its two adjoining palaces form a most conspicuous group at the end of the first reach of the Grand Canal.

'They certainly form a most magnificent group, and are in every way worthy of their conspicuous position. The palace at the junction of the two waters is that of Foscari; the other belonged, I believe, to the Giustiniani family. The date of the smaller palaces, and probably of the large one also, is very early in the fifteenth century; and the latter had, in 1574, the honour of being the grandest palace that the Venetians could find in which to lodge Henry III. of France. They are all three very similar in their design. Their water-gates are pointed, and the windows in the water-stage small and unimportant. The second stage is more important, and has cusped ogee window-heads and balconies. The third stage is, however, the *piano nobile*, all the windows having deep traceried heads and large balconies. The fourth stage is very nearly like the first, save that instead of balconies there is a delicate balustrading between the shafts of the windows, which is very frequent in good Venetian work, and always very pretty in its effect.'—*G. E. Street.*

We should enter the narrow canal called Rio di Ca' Foscari at the side of the Palace.

'Here, almost immediately after passing the great gateway of the Foscari courtyard, we shall see on the left, in the ruinous and time-stricken walls which tower over the water, the white curve of a circular (Byzantine) arch covered with sculpture, and fragments of the bases of small pillars, entangled among festoons of the Erba della Madonna.' *Ruskin*, '*Stones of Venice*,' Appendix ii.

Next comes the *Palazzo Balbi* of 1582, followed by the *Palazzo Grimani a S. Polo* (1475–1485), with beautifully sculptured capitals. Close to this, near the Ponte S. Toma, is an ancient doorway of the twelfth century. There is a good early gothic door on the bridge itself.

Passing the *Palazzo Persico* and the *Palazzo Tiepolo* (1501), we reach the noble *Palazzo Pisani*, a splendid building of the fifteenth century. There is a gallery here hung with fine old Venetian mirrors. It was from this palace that the Paul Veronese of 'The Family of Darius' was purchased for the British National Gallery in 1857 for 13,560*l.*

'The capitals of the first-floor windows are singularly spirited and graceful, very daringly undercut, and worth careful examination.'—*Ruskin.*

The neighbouring *Palazzo Barbarigo della Terrazza* (1568–1569) was at one time the residence of Titian. Its fine collection of pictures is now at S. Petersburg.

Passing the *Palazzo Cappello* and the *Palazzo Grimani*, both of the period of the Lombardi, we reach the *Palazzo Bernardo*, a fine building of the fifteenth century.

Passing the Traghetto della Madonnetta, is a small palace, with vestiges of arcades and Byzantine work, called by Ruskin, *The Madonnetta House.*

The *Palazzo Dona* is much restored. Of this family were the Doges Francesco Benzon (1545) and Leonardo Nicolo (1618). The *Palazzo Tiepolo* is Renaissance of the sixteenth century, but possesses five central windows with a plaited or braided border of Byzantine work: hence it is called by Ruskin, *The Braided House.* Close by is the *Casa Businello*, on the side of which the Byzantine mouldings appear in the first and second stories of a house lately restored.

Immediately opposite the Palazzo Grimani is the Byzantine building described by Ruskin as *The Terraced House.* 'It has a small terrace in front of it, and a little court with a door to the water, beside the terrace. Half the house is visibly modern, and there is a great seam, like the edge of a scar, between it and the ancient remnant, in which the circular bands of the Byzantine arches will be instantly recognised.'

Near the bend of the canal we now pass the *Church of S. Silvestro*, which is only of interest as containing :—

1*st Altar* on the left.—*Girolamo da Santa Croce.* S. Thomas à Becket with the Baptist and S. Francis.

'A superb example of the Venetian religious school.'—*Ruskin.*

1*st Altar* on the right.—*Tintoret.* The Baptism of Christ (the upper part an addition).

'There is simply the Christ in the water, and the S. John on the shore, without attendants, disciples, or witnesses of any kind; but the

power of light and shade, and the splendour of the landscape, which is on the whole well preserved, render it a most interesting example. The Jordan is represented as a mountain-brook, receiving a tributary stream in a cascade from the rocks, in which S. John stands: there is a rounded stone in the centre of the current; and the parting of the water at this, as well as its rippling among the roots of some dark trees on the left, are among the most accurate resemblances of nature to be found in any of the works of the great masters. I hardly know whether most to wonder at the power of the man who thus broke through the neglect of nature which was universal at his time; or at the evidences, visible throughout the whole of the conception, that he was still content to paint from slight memories of what he had seen in hill-countries, instead of following out to its full depth the fountain which he had opened. There is not a stream among the hills of Friuli which in any quarter of a mile of its course would not have suggested to him finer forms of cascade than those which he has idly painted at Venice.'—*Ruskin*, '*Stones of Venice*,' iii.

The famous Adoration of the Magi, by Paul Veronese, in our National Gallery, was painted for this church in 1573.

Opposite the church, in the Campo S. Silvestro, Giorgione resided when in Venice, and died in 1511. He covered the front of his house with frescoes, of which some traces remain. The Patriarch of Grado also resided near this church from the twelfth century till 1451, when Nicholas V., suppressing that dignity together with that of the Bishop of Castello, concentrated them in the new Patriarchate of Venice.

We now approach the bridge—till lately the only bridge over the Grand Canal—which is called by English abbreviation *the Rialto*. Venetians speak of it as *Ponte di Rialto*, for this part of the town was the ancient city of Venice, and derives its name from *Rivo-alto*, as the land on the left of the canal was called here. After the limits of the town were extended, it continued, like the City of London, to be the centre of commerce and trade. In this quarter were the *Fabriche*, or warehouses and custom-houses, and many of the handsomest buildings, such as the Fondaco dei Turchi, and the Fondaco de' Tedeschi. The Rialto which Shakespeare alludes to, when Shylock is made to say—

> 'Signor Antonio, many a time and oft
> In the Rialto you have rated me
> About my monies'—

refers, of course, to this quarter of the town, and not to the bridge. In 1180 an engineer named Barattieri made the first bridge, in the place of a bridge of boats which had previously existed here, and his bridge is to be seen in the great picture of Carpaccio in the Accademia. In the sixteenth century all the great architects of the period—Fra Giocondo, Sansovino, Palladio, Vignola, even Michelangelo himself—contended for the honour of designing the new bridge. The prize was obtained by *Antonio da Ponte*, by whom the existing *Ponte di Rialto* (span of arch, 91 feet; height, 24½ feet; width, 72 feet) was begun in 1588 under Doge Pasquale Cicogna. It was abused at first, but criticism was soon silenced, and on even the smallest engravings of the time it is designated as '*Il Famoso Ponte.*' The Annunciation on the bridge (the angel being at one end, the Madonna at the other, of the span) is by Girolamo Campagna. The dove, flying towards the Madonna, forms the keystone of the bridge. The footway of the bridge is lined with shops.

'Le Rialto est certainement un coin unique ; là se pressent les barques noires chargées de verdure, qui viennent des îles pour approvisionner Venise, les grands radeaux chargés de *cocomeri*, d'*angurie*, de citrouilles et de pastèques qui forment des montagnes colorées ; là se heurtent les gondoles, et les gondoliers s'interpellent dans leur idiome vénitien qui éveille l'idée d'un gazouillement d'oiseaux ; là aussi se tiennent les pêcheurs, dans un marché grouillant, vivant, noirâtre, curieux par l'aspect des bâtisses et par les types des marchands ; et, comme un contraste élégant, sur les marches du pont, devant les boutiques des joailliers, s'arrêtent les filles des différents quartiers de Venise, celles de Cannareggio, de Dorso-Duro, celles de San Marco et de Santa Croce, venues de tous les coins de la ville pour acheter les fichus colorés dont elles se parent, les bijoux d'or finement travaillés, les perles de verre brillantes de Murano, ou ces boules de verre bulleuses irisées de vert, de bleu, de rose ; tandis que, drapées dans leurs vieux châles gris qui ne laissent voir que leurs profils édentés et leurs mèches d'argent, les vieilles femmes du Rialto traînent leurs sandales sur les marches et se glissent dans la foule, cachant sous les pans de leurs tabliers les mets étranges qu'elles viennent d'acheter à tous les

marchands de friture en plein vent qui se tiennent aux abords du Rialto.'—*Yriarte.*

Close to the bridge is the *Church of S. Giacomo di Rialto*, said to date from the earliest foundation of the town, but possessing no remains of its antiquity. Over the high-altar is a statue of the patron saint by *Alessandro Vittoria*, remarkable for its calm and stately attitude and the simple folds of its drapery. The statue of S. Antonio is by *Girolamo Campagna.*

'The campanile of S. Giacomo is a perfectly fine example. It is almost entirely of brick, and the long lines of its arcades give great effect of height, while the details are all good and quite gothic in their character.'—*Street.*

Facing the church is the curious statue of a hunchback, *Il Gobbo di Rialto*, the sixteenth-century work of *Pietro da Salo*, supporting a pillar. From the back of the statue the Laws of the Republic used to be proclaimed.

In the times of the Republic this was the centre of mercantile life in Venice.

'These porticoes are daily frequented by Florentine, Genoese, and Milanese merchants, by those from Spain and Turkey, and all the other different nations of the world, who assemble here in such vast multitudes that this piazza is celebrated amongst the first in the universe.'—*Sansovino*, 1580.

The market-place is still full of colour and picturesqueness :—

'All the pictures out of all the churches are buying and selling in this busy market; Virgins go by, carrying their infants; S. Peter is bargaining his silver fish; Judas is making a low bow to a fat old monk, who holds up his brown skirts and steps with bare legs into a mysterious black gondola that has been waiting by the bridge, and that silently glides away. . . . Then a cripple goes by on his crutches; then comes a woman carrying a beautiful little boy, with a sort of turban round her head. One corner of the market is given up to great hobgoblin pumpkins; tomatoes are heaped in the stalls; oranges and limes are not yet over; but perhaps the fish-stalls are the prettiest of all. Silver fish tied up in stars with olive-green leaves, gold fish, as in miracles; noble people serving. There are the jewellers' shops too, but their wares do not glitter so brightly as all this natural beautiful gold and silver.'—*Miss Thackeray.*

The poultry-sellers have a proverb in frequent use, 'One fat and one lean, like the birds of Marano,' which records the arrangement in the December distribution of the Doge's wild-ducks, shot near his castle at Marano, of which he was expected to present five to every Venetian nobleman, in accordance with one of the clauses of his coronation oath, obliging him to distribute fowl to them all at Christmas time.[1]

Following the Ruga degli Orefici and turning to the left, we reach *S. Giovanni Elemosinario*, rebuilt in the sixteenth century on the site of a church of the eleventh century. The campanile is of 1398–1410.

Chapel right of High Altar. *Pordenone*, 1530. SS. Sebastian, Catherine, and Roch.

High Altar. *Titian.* The Charity of S. Giovanni Elemosinario.

Sides of Last Altar. *Marco Vecelli.* A Priest offering Holy Water to Doge Leonardo Dona on his visiting this church, and the Charity of S. Giovanni. The Doge came hither every Wednesday in Passion Week to receive the Indulgence left by Alexander III. in 1177.

Last Altar. *Bonifazio.* The Madonna in glory.

We must now return to our gondola at the little wharf near the bridge, one of the most picturesque sites on the Grand Canal.

'Venice is sad and silent now, to what she was in the time of Canaletto; the canals are choked gradually, one by one, and the foul water laps more and more sluggishly against the rent foundations; but even yet could I but place the reader at the early morning on the quay below the Rialto, when the market boats, full laden, float into groups of golden colour; and let him watch the dashing of the water about their glittering steely heads, and under the shadow of the vine leaves; and show him the purple of the grapes and the figs, and the glowing of the scarlet gourds carried away in long streams upon the waves; and among them the crimson fish-baskets, plashing and sparkling, and flaming as the morning sun falls on their wet tawny sides; and above, the painted sails of the fishing boats, orange and white, scarlet and blue; and better than all such florid colour, the naked, bronzed, burning limbs of the seamen, the last of the old Venetian race, who yet keep the right Giorgione colour on their brows and bosoms, in strange contrast with

[1] See Horatio Brown.

the sallow, sensual degradation of the creatures that live in the cafés of the Piazza, he would not be merciful to Canaletto any more.'—*Ruskin*, '*Modern Painters*.'

We should visit the little piazza which opens to the Rialto, on the S. Mark's side of the canal (where the artist Vincenzo Catena lived, and died September 1531), for the sake of some very interesting examples of the third order of Venetian windows in one of its houses.

'The house faces the bridge, and its second story has been built in the thirteenth century, above a still earlier Byzantine cornice remaining, or perhaps introduced from some other ruined edifice, in the walls of the first floor. The windows of the second story are of pure third order, and have capitals constantly varying in the form of the flower or leaf introduced between their volutes.'—*Ruskin*, '*Stones of Venice*,' ii. vii.

Here is the *Church of S. Bartolommeo*, to which the great merchant prince Cristoforo Fugger presented a noble picture by Giovanni Bellini, now in the Bohemian monastery of Strahow. Its pictures by Sebastian del Piombo are described by Lazari as 'barbaramente sfigurati da mani imperite, che pretendevano ristaurarli.'

Close to the Rialto on the left is the very handsome *Palazzo dei Camerlenghi*, built in 1525 by *Guglielmo Bergamasco*, but of irregular form, owing to the space afforded. Here the three *Camerlenghi* dwelt as Treasurers of the State under the Republic.

Passing the *Traghetto* of the *Pescheria*, we reach the *Palazzo Corner della Regina*, so called from Caterina Cornaro, Queen of Cyprus, to whom an older palace on this site was allotted after her abdication. It was bequeathed by her to the Papacy, by whom it was given to the Counts of Cavanis, founders of the Scuole Pie. The existing palace was built in 1724 by *Domenico Rossi*. It is now used as a Monte di Pietà.

In front of the Palace, as the procession of the unfortunate queen was passing on her public reception by the Republic, her brother, Giorgio Cornaro, was knighted by the Doge, for the skill with which he had persuaded her to give up her crown.

We now reach the magnificent *Palazzo Pesaro*, built by *Baldassare Longhena*, architect of the Salute, in 1679. The Pesaro family is one of the most illustrious in Venetian history. They first came to Venice in 1225, being descended from Jacopo Palmieri of Pesaro. Besides the famous general Bernardo Pesaro and the Doge Giovanni, many illustrious generals and procurators were of this house.

'The Pesaro Palace, built by Longhena, though over-ornamented, has no striking faults. Though not in the purest taste, it still perfectly expresses the fact that it is the residence of a wealthy and luxurious noble, and is, taken as a whole, a singularly picturesque piece of palatial architecture. From the water-line to the cornice, it is a rich, varied, and appropriate design, so beautiful as a whole that we can well afford to overlook any slight irregularities in detail.'—*Fergusson.*

A little beyond this is the *Church of S. Stae* (S. Eustachio) built by *Dom. Rossi* in 1709.[1] The pictures are all of the school of Tiepolo, the best (in the sacristy) representing S. Eustachio before his judges. Near the second altar on the left, is the bust of Antonio Foscarini, beheaded April 21, 1622, by order of the Council of Ten, for having conspired with the enemies of the State, and pardoned in the *following* January, the accusations against him having been proved false.

[Hence, by the Salizzada and the Calle del Megio, we reach the *Palazzo Sanudo a S. Giacomo*, a fine building of the fifteenth century, which was the residence of Marino Sanudo il Giovane, the historian of Venice and author of the 'Diarii,' who died here, aged 73, in 1539.]

Now, on the Grand Canal, passing first the *Palazzo Duodo*, built originally in gothic of the fifteenth century, but altered, then the classic *Palazzo Tron*, and the *Palazzo Capovilla*, marked by two pyramids on its parapet, we reach the *Fondaco dei Turchi*, a Byzantine palace of the ninth century, and one of the earliest buildings, not ecclesiastical, in Venice. It belonged originally to the house of Este, but was purchased by the Republic in the sixteenth century for

[1] The Sacristan of S. Maria Mater Domini has the keys.

the Turkish merchants. A few years ago it was one of the most remarkable and curious buildings in Europe, and the most important specimen of Italo-Byzantine architecture, but it was modernised and almost rebuilt by the present Government in 1869.[1]

It is now used to contain the *Museo Civico*, which is united with the *Museo Correr*, bequeathed to the town by Teodoro Correr, in 1830. It is open from 10 to 4 on Mondays, Wednesdays, and Saturdays. A cloister opening upon the courtyard contains several old Venetian well-heads of extreme beauty—one dating from the ninth century—and the noble colossal statue of M. Agrippa, which once filled one of the niches at the sides of the entrance of the Pantheon at Rome, and which was brought to Venice by Cardinal Domenico Grimani. It long occupied a striking position in the courtyard of the Grimani Palace, and was bequeathed to the museum by the last of the family, Conte Michele Grimani.

'Le héros est représenté nu à la manière grecque, son glaive dans la main droit, sa chlamyde jetée sur l'épaule, le pas en avant comme pour l'attaque. La poitrine se développe largement, partout la force éclate, mais sans grâce aucune. Vous êtes devant le type d'un robuste laboureur de la campagne de Rome, la nuque tient du taureau, et les attaches de la tête montrent une musculature herculéenne.'—*Henri Blaze de Bury.*

The collection has recently been well arranged and catalogued. The rooms contain a vast amount of rubbish and a few treasures. We may notice :

Historical Relics :

A Lectern brought from the island of Rhodes by Doge Morosini.

The Cup of Doge Manin.

The Door of the Bucentaur through which the Doge threw the ring into the sea.

A very interesting collection of Venetian coins and medals.

A very curious collection of visiting cards, dating from the

[1] Ruskin speaks of seven other Byzantine palaces in Venice, which he enumerates as the Casa Loredan, Casa Farsetti, Rio-Foscari House, Terraced House, Madonnetta House, Braided House, and Casa Businello.

sixteenth century to the present time. It was frequently a matter of pride to invent a design—aristocratic, military, mercantile, artistic. Other cards, evidently intended for sale to the general public, are interesting as representing ancient Venetian buildings and ceremonies; others as designs by remarkable men, Giorgio Pisani, Canova, &c.

Drawings, designs, and relics of Canova.

A Room devoted to the 'Risorgimento,' including portraits of Daniele Manin and his wife, by *Ary Scheffer*.

A collection of autographs, including those of Goldoni, Sansovino, P. Aretino, Caterina Cornaro, &c.

An organ given by Matthias Corvinus, King of Hungary (d. 1490), to Catarina Zeno.

Venetian costumes and customs, by *Longhi*.

A Statuette of Doge Tron (d. 1473), by *Pietro Lombardo*.

The pictures include :—

*5. *V. Carpaccio.* Ladies with pet animals on a housetop—an important work.
52. *Scuola di Bellini.* Madonna and Child.
60. *V. Carpaccio.* The Salutation.
83. *Ant. di Messina.* A Portrait.
93. *Gentile Bellini.* Doge Francesco Foscari.
94. *Leonardo da Vinci* (?). Cesare Borgia.
95. *Giovanni Bellini.* Doge Mocenigo.

Behind the Fondaco dei Turchi is the *Ca' Sanudo*.

The last side canal on the left before the Iron Bridge leads almost immediately to the *Church of S. Simeone Grande*, dating from the tenth century. It contains a picture of the Trinity by *Vincenzo Catena*. Behind the high-altar is the Statue of S. Simeone Profeta, a glorious work of *Marco Romano* (1317), the one Roman sculptor of the fourteenth century whose name is handed down to us.

'The face is represented in death; the mouth partly open, the lips thin and sharp, the teeth carefully sculptured beneath; the face full of quietness and majesty, though very ghastly; the hair and beard flowing in luxuriant wreaths, disposed with the most masterly freedom yet severity of design, far down upon the shoulders; the hands crossed upon the body, carefully studied, with the veins and sinews perfectly and easily expressed, yet without any attempt at extreme finish or play of technical skill. This monument bears date 1317, and its sculptor was justly proud of it; thus recording his name :

"Caelavit Marcus opus hoc insigne Romanus,
Laudibus haud parcis est sua digna manus."'
Ruskin, '*Stones of Venice.*'

A visit to this marvellous statue, which no one should omit seeing, forms a satisfactory close to our examination of the left bank of the Grand Canal (for S. Simeone Piccolo and the Giardino Papadopoli, beyond the Iron Bridge, are not worth seeing).

Turning our attention to the opposite bank, we find, immediately beyond the Railway Station, the *Church of the Scalzi* (S. Maria degli Scalzi)—or Bare-footed Friars, built at the expense of six noble families by *Baldassare Longhena* (1649–1689). The interior is most gorgeous in marbles and inlaid work, and doubtless finds many admirers. Behind the high-altar is the gem of the church—a Madonna and Child, by *Giovanni Bellini.*

The last Doge of Venice, Ludovico Manin, is buried here in the Cappella Manin, near the entrance. When Pietro Gradenigo, who was his rival for office (on the death of Paolo Renier), heard of his election (1789), he exclaimed, 'I ga fato doxe un furlan ! La republica xè morta !' ('They have chosen a Doge from Friuli : the Republic is lost.') On the 3rd of June, 1797, at the demand of the French, Manin surrendered the ducal bonnet and other insignia of his dignity, which were burned with the Libro d' Oro at the foot of the Tree of Liberty on the Piazza. He fell down in a fainting fit in his anguish at the moment of taking the oath to Austria, and, though he lived till 1802, one cannot read without sympathy his simple epitaph—'Manini Cineres.' He bequeathed his fortune to an institution for poor girls.[1]

'This church is a perfect type of the vulgar abuse of marble in every possible way, by men who had no eye for colour, and no understanding of any merit in a work of art but that which arises from costliness of material.'—*Ruskin*, '*Stones of Venice*,' iii.

[1] It is curious that a Bonaparte, in restoring Venice to Italy, after sixty-nine years of servitude, should have given back the national independence which another Bonaparte had taken away.

A little further, where the broad canal called *Canareggio* opens, is the *Church of S. Geremia*, a Greek cross, designed by *Carlo Corbellini*, in 1753. It is of no interest, except as containing two altars of curious perspective illusion, by *Gir. Colonna Mengozzi*.

Close to the church is the *Palazzo Labia* (*Ca' Labia*), built (1720–1750) by *Andrea Cominelli*, a good specimen of its time. It contains a magnificent dining-room painted by *Tiepolo*—a glorious specimen of an old palace-chamber. The name of this palace is said to be a pun on the riches of its owners. They used to entertain their guests at banquets on gold plate, which they afterwards threw into the canal, though when all was quiet at night the heir of the house dived and recovered all the gold plate which for ostentation had been thrown away.

On the Canareggio, a little beyond the church, is the *Palazzo Manfrin*, of the seventeenth century, with a picture gallery which is open daily, but contains nothing worth seeing, all the good pictures having been sold: the best of them are now at Alnwick Castle.

Returning to the Grand Canal, we pass the *Campo* and *Church of S. Marcuola*. This is the vulgar name for a church dedicated to SS. Ermegora and Fortunato. Bernoni, in his amusing book on the legends of Venice, gives a ghost story connected with this building—of the parish priest who was dragged out of bed and soundly kicked and cuffed by all the corpses buried in this church, because he had declared in his sermons his disbelief in ghosts—and had dared to say—'Where the dead are, there they stay.'

A little beyond this is the *Palazzo Vendramin Calerghi*, sometimes called *Palazzo Non Nobis*, from the words 'Non nobis, Domine, non nobis,' the motto of the family, engraved upon the stones at its base. This is one of the few Venetian palaces which are well kept up, and it has 'a garden beside it, rich with evergreens, and decorated by gilded railings and white statues that cast long streams of snowy reflection down into the deep water.' It was built in 1481

for Andrea Loredan by *Santi Lombardo*, one of the extraordinary family[1] who seemed to transmit the genius of architecture like a heritage, and imparted the name *Architettura Lombardesca* to the style of their period. A hundred years afterwards it was sold to the Duke of Brunswick, who, in his turn, sold it to the Duke of Mantua. A lawsuit afterwards compelled its re-sale, and, in 1589, it was bought by Vittore Calerghi, whose family becoming extinct in the male line, it passed to the Grimani, and thence to the Vendramini, by whom it was sold in 1842 to the Duchesse de Berri, mother of Henri V., Comte de Chambord. It is now the property of the Duca della Grazia. His half-brother, Richard Wagner, the eminent composer, died here in 1883, in a room on the first floor overlooking the Grand Canal.

The façade (78 ft. long, 63 ft. high) is built of grey Istrian stone, with pillars of Greek marble, and medallions of porphyry. The wing towards the garden is by *V. Scamozzi*. In the interior are two beautiful statues of Adam and Eve by *Tullio Lombardo*.

'In the Palazzo Vendramini nothing can exceed the beauty of the proportions of the three cornices, and the dignity of that which crowns the whole. The base, too, is sufficiently solid without being heavy, and the windows being all mullioned, and the spaces between reinforced with three-quarter columns, there is no appearance of weakness anywhere, while there is almost as much opening for light and air as in any building of its age.'—*Fergusson*.

In 1658, whilst the palace was in possession of the Grimani, three brothers of the house—Giovanni, Pietro, and Vittore, a priest—having a grudge against the noble Francesco Guerini, seized him as he was leaving the theatre at night, and carrying him off in a gondola, brought him to the little garden bordering the canal, and there murdered him. The Senate cited the brothers to answer for the crime at their tribunal, and when they refused to appear, degraded them from their rank as nobles, ordered their goods to be confiscated, their palace door built up, and a column with an

[1] Pietro, Tullio, Santi, Martino, Antonio, and Moro Lombardi.

inscription recording their crime to be erected in their garden. In a mysteriously short time, however, their sentence was repealed, the column was removed, and the three brothers had so much increased in wealth and prosperity as to add a wing to their already magnificent palace.

The neighbouring *Palazzo Marcello* (now Ricchetti) was the residence of Benedetto Marcello, the musician. The *Palazzo Erizzo*, of the fifteenth century, has perishing pictures of the heroic exploits of Paolo Erizzo at the defence of Negroponte.

At the opening of the next side canal is the *Palazzo Grimani*, built by *Vincenzo Scamozzi* in the sixteenth century. It was formerly decorated outside by frescoes of Tintoret, which have disappeared. There were three Doges of the Grimani family.

The next building of importance is the fairy-like *Ca' Doro*, so named from its ancient owners, the family of Doro. It is one of the most beautiful and graceful of the fifteenth-century palaces, and is crowned, like the Ducal Palace, by an adaptation of the delicate 'crown-like ornaments which crest the walls of the Arabian mosque.' Some suppose the architect of this exquisite palace to have been Filippo Calendario,—'Capo maestro del Palazzo Pubblico,' hanged for the conspiracy of Marino Faliero.

Beyond this is the *Palazzo Morosini* or *Sagredo*, dating from the thirteenth century, but altered in later times. It has a grand staircase by *Andrea Tirali*, decorated with a picture of the Fall of the Giants by *Longhi* (1734). Nicolò Sagredo was Doge in 1674.

Close by is the *Palazzo Michieli delle Colonne*, of the seventeenth century. It contains some fine old tapestries of the history of Darius and Alexander the Great. Three Doges belonged to the Michieli (Michiel) family: Vitale (1095), distinguished in the Holy Land; Domenico (1117), who fought in the East; and the murdered Vitale II. (son of the last, 1155), who espoused the cause of Pope Alexander III. against Frederick Barbarossa. The arms of the Micheli bear the

leather coinage established by Doge Domenico during the absence of the Venetian fleet at the Crusades and circulated upon his personal security that it should be exchanged for gold when the ships returned. Adjoining this palace is the *Corte del Remer* with gothic windows of the fifteenth century, and an interesting house inlaid with bands of colour.

'One of the houses in the Corte del Remer is remarkable as having its great entrance on the first floor, attained by a bold flight of steps, sustained on four *pointed* arches wrought in brick. The rest of the aspect of the building is Byzantine, except only that the rich sculptures of its archivolt show in combats of animals, beneath the soffit, a beginning of the gothic fire and energy. The moulding of its plinth is of a gothic profile, and the windows are pointed, not with a reversed curve, but in a pure straight gable, very curiously contrasted with the delicate bending of the pieces of marble armour cut for the shoulders of each arch. There is a two-lighted window, on each side of the door, sustained in the centre by a basket-worked Byzantine capital: the mode of covering the brick archivolt with marble, both in the windows and doorway, is precisely like that of the true Byzantine palaces.'—*Ruskin*, '*Stones of Venice*,' ii. vii.

The neighbouring *Church of the Apostoli* is for the most part modern, but the tower is of the thirteenth century.

Close to the Rialto is the *Fondaco dei Tedeschi*, built for the German merchants by decree of the Senate, by *Girolamo Tedesco*[1] in 1505. The side towards the Grand Canal was painted by Giorgione, and that towards the Merceria by Titian, whose works on this occasion so excited the jealousy of his companion, as to break off an old friendship between the two artists. The frescoes were destroyed in a 'restoration.'

Passing the Rialto, we reach the *Palazzo Manin* (built in the sixteenth century by *Jacopo Sansovino*). It is now the National Bank. The Manin family came from Florence and was ennobled during the war of Chioggia for a sum of money paid to the State. Ludovico Manin, who was the last Doge of Venice, lived here.

Just beyond this, grouping well with the Rialto, is the

[1] A German named Jerome.

Palazzo Bembo, of the beginning of the fifteenth century. There is a beautiful Byzantine cornice above the entresol. Next comes *Palazzo Dandolo*, of the twelfth century, interesting as having been the residence of Enrico Dandolo, the conqueror of Constantinople.

'Enrico Dandolo, when elected Doge, in 1192, was eighty-five years of age. When he commanded the Venetians at the taking of Constantinople, he was consequently ninety-seven years old. At this age he annexed the fourth and a half of the whole empire of Romania, for so the Roman empire was then called, to the title and territories of the Venetian Doge.

'Dandolo led the attack on Constantinople in person: two ships, the Paradise and the Pilgrim, were tied together, and a drawbridge or ladder let down from their higher yards to the walls. The Doge was one of the first to rush into the city. Then was completed, said the Venetians, the prophecy of the Erythraean sybil: "A gathering together of the powerful shall be made amidst the waves of the Adriatic, under a third leader; they shall beset the goat—they shall profane Byzantium—they shall blacken her buildings—her spoils shall be dispersed; a new goat shall bleat until they have measured out and run over fifty-four feet, nine inches, and a half."'—*Byron, Notes to 'Childe Harold.'*

We now reach *Palazzo Loredan*, of the twelfth century, covered with the richest sculpture. The capitals of the second story resemble those of S. Vitale at Ravenna.

'This palace, though not conspicuous, and often passed with neglect, will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal. It has been restored often, once in the Gothic, once in the Renaissance times—some writers say, even rebuilt; but, if so, rebuilt in its old form. The Gothic additions harmonise exquisitely with its Byzantine work, and it is easy, as we examine its lovely central arcade, to forget the Renaissance additions which encumber it above.'—*Ruskin.*

Here from 1363 to 1366 lived Peter V. Lusignan, King of Cyprus, as the guest of Federigo Corner Piscopia. His arms are over some of the windows. Here the learned Elena Cornaro Piscopia was born. Don Carlos inhabits the Palazzo Loredan, where his arms appear over the door, and the *palli* are painted red and yellow, the Spanish colours.

The other side of the Palazzo Loredan looks upon the Campo S. Vito (S. Vio in Venetian), named from a

church built in 912 by the families Magno and Vido, and repaired in the fourteenth century with marbles from the destroyed houses of Bajamonte Tiepolo.

'The church was once the honoured resting-place of the Beata Contessa Tagliapietra, a noble maid, whose pretty story might have served the pencil of Carpaccio. She lived with her father on the other side of the Grand Canal, and from the very first she showed great piety and a passion for the service of the Church. In season and out of season, the child would steal away to the shrine of S. Vito, and remain for hours in ecstacy and prayer. Her father thought such conduct ill-becoming in a gentle maid; but finding remonstrance of no avail, he sent down orders to the gondoliers at the *traghetto* below his windows to refuse his daughter passage. When the child came down to the *traghetto* one day, and found she could not cross, without a moment's hesitation she set foot upon the water, and so, to the amazement of all, she won her way to her favourite shrine, and achieved her place in the hierarchy of heaven.'—*Horatio F. Brown*, '*Life on the Lagoons*.'

Passing the Traghetto di S. Luca, we reach the *Palazzo Farsetti* (once *Dandolo*, now *Municipio*). In the latest years of the republic an academy was established here, in which the sculptor Canova received his first education. The front is modernised and exceedingly rich, but the ground floor and first floor have nearly all their shafts and capitals from an original building of the twelfth century, only they have been much shifted from their original positions. The adjoining *Palazzo Grimani* (now Tribunale d' Appello) is a noble work of *Sanmicheli*.

'Sanmicheli's masterpiece is the design of the Grimani Palace. It does not appear to have been quite finished at his death, in 1542, but substantially it is his, and, though not so pleasing as some of the earlier palaces, is is a stately and appropriate building. The proportions of the whole façade are good, and its dimensions (92 ft. wide by 98 in height) give it a dignity which renders it one of the most striking façades on the Grand Canal, while the judgment displayed in the design elevates it into being one of the best buildings of the age in which it was erected.' *Fergusson*.

The *Palazzo Cavalli* is of the 15th, the *Palazzo Martinengo* of the sixteenth century. The *Palazzo Benzon* is only interesting as having been frequently visited by Byron,

Moore, Canova, and others. The *Palazzo Corner-Spinelli* is a beautiful Renaissance building, by *Pietro Lombardo*, *c.* 1500. The balconies are exquisitely decorated. Portions of the interior are by *Sanmicheli*.

The *Palazzo Mocenigo* (1520–1524) is exceedingly rich. The roses on their coat of arms appear on all buildings of this family.

Byron usually resided here when at Venice, and many are the quaint stories recollected of his life here. Amongst other eccentricities, every evening he used to go to the receptions of the Contessa Maria Benzon (the original of 'La biondina in gondoletta,' the most famous of Venetian barcarolles), and arriving about twelve, stayed about two hours. Then his servant always arrived with a lanthorn and a board. Lord Byron went downstairs, undressed, gave his clothes to his servant, and putting the lanthorn on the board swam home with it. The writing-table of the poet is preserved in the palace. Whilst living here Byron wrote the first cantos of 'Don Juan,' 'Beppo' and part of 'Marino Faliero' and 'Sardanapalus.'

The *Palazzo Contarini delle Figure* is of 1514–1546, and very beautiful.

'In the intervals of the windows of the first story, certain shields and torches are attached, in the form of trophies, to the stems of two trees whose boughs have been cut off, and only one or two of their faded leaves left, scarcely observable, but delicately sculptured here and there, beneath the insertions of the severed boughs. It is as if the workman had intended to leave us an image of the expiring naturalism of the gothic school.'—*Ruskin*, '*Stones of Venice*,' iii.

This is one of the haunted palaces of Venice, and it has served as an asylum both to Cardinal Pole and Torquato Tasso.

The *Palazzo Moro-Lin*, by the Florentine *Seb. Mazzoni*, has a façade of the four orders of classic architecture. It contains frescoes by *Lazzarini*. This palace first belonged to the family of Lin, on whose extinction it passed to that of Moro, of whom was Doge Cristoforo Moro, by some believed to have been the original of Othello.

The *Palazzo Grassi*, now Palazzo Sina, by *Giorgio Massari*, only dates from the last century, but has a most noble staircase decorated by *Longhi*. The walls represent the Carnival of 1745, with portraits of the family of that time, young and old, looking over balustrades. The Grassi family came from Chioggia in 1718, and bought their nobility, but the interior of their palace is more worth seeing than any other in Venice.

The *Palazzo Giustiniani-Lonin* was built in the seventeenth century by *Baldassari Longhena*. The family claim descent from the Emperor Justinian. They were settled in Venice from the earliest period of its history. All the males of the house were killed in battle against Emmanuel Comnenus, except one, who was a monk, and who was released from his vows by the Pope, in order to refound the family. He married the daughter of Doge Vitale, had a numerous family, including the direct ancestor of the present Prince Giustiniani, and afterwards re-entered his convent.

At the iron bridge we reach the Campo S. Vidal. The red-towered *Church of S Vitale* contains a noble and expressive picture of the patron saint on horseback by *Vittore Carpaccio* (1514).

The *Palazzo Cavalli* is of the fifteenth century. The family were founded here by Giacomo Cavalli, who came from Verona and defended Venice against the Genoese in 1380. Formerly the property of the Comte de Chambord, this palace now belongs to Baron Franchetti, who married one of the Rothschilds, and has restored it with more splendour than taste.

The *Palazzo Barbaro* belonged to descendants of the famous procuratore Marc Antonio, and contained till lately a frescoed ceiling by Tiepolo (sold at Paris in 1874) representing the triumph of Francesco Barbaro (1398–1454), the defender of Brescia against Piccinino of Milan. Formerly the family lived in the quarter of the Angelo Raffaelle at the Zattere, where the paternal house (much disfigured) still exists.

The front of the *Palazzo Corner della Ca' Grande*, now the Prefetoria, is a noble work of *Jacopo Sansovino* of 1532. There is here a beautiful courtyard, in the centre of which is a fountain with a statue, by *Francesco Penso.* Caterina Cornaro, Queen of Cyprus, belonged to this family.

'Le palais Cornaro, le plus riche de tous en glorieux souvenirs de tout genre, depuis le souvenir de la couronne royale de Chypre jusqu'au souvenir de la couronne d'épines qui ceignit la tête de la bienheureuse Elena Cornaro. C'était là, sur ce balcon qui donne sur le grand canal, qu'on mettait sa piété enfantine à la plus rude des épreuves, en la forçant d'assister à contre-cœur aux fêtes profanes qui se donnaient à l'occasion du carnival, et qui, au lieu de la réjouir, la faisaient fondre en larmes.'—*Rio*, '*Épilogue à l'Art Chrétien.*'

Passing *Palazzo Fini*, and *Casa Ferro*, with a beautiful four-sided pergola of the fourteenth century, we reach one of the most exquisite of the small gothic buildings, the *Palazzo Contarini-Fasan* (often shown as the House of Desdemona), of the fourteenth century, with corded edges, and balconies of surpassing richness supported on richly-sculptured corbels.

'The very pleasant little terrasse that jutteth or butteth out from the maine building, with many pretty little turned pillars of marble to leane over.'—*Thomas Coryat*, 1608.

The *Palazzo Emo*, now *Treves*, is of 1680. It contains a beautiful staircase, a ceiling telling the story of Psyche, by *Giovanni Demin*, and colossal statues of Hector and Ajax by *Canova.*

The *Palazzo Giustiniani*, now Hotel Europa, is of the fifteenth century. Here Chateaubriand stayed when he visited Venice, and wrote, 'Que ne puis-je m'enfermer dans cette ville en harmonie avec ma destinée, dans cette ville de poètes!'—Here also the celebrated *Töpffer*, the writer of 'Voyages en Zigzag,' put up with his band of pupils; and here *Théophile Gautier* passed the first part of the long visit to which we owe the charming 'Voyage en Italie.'

'Sans un malheureux écriteau planté au-dessus du portique et contenant ces mots: Hotel de l'Europe, chez Marseille, le palais Giustiniani serait encore tel qu'on le voit sur le merveilleux plan d'Albert Dürer à l'exception de deux fenêtres au troisième étage.'—*Gautier.*

George Eliot stayed at the Hotel Europa on her honeymoon after marrying Mr. Cross, and here her husband narrowly escaped death by falling from the balcony into the canal. Wagner made the hotel his residence for a long period, and wrote his 'Tristram and Isolde' here.

We now reach the gardens of the Royal Palace, and the opening to the lagoon, opposite S. Giorgio.

CHAPTER IV.

SOUTH-EASTERN VENICE.

In a gondola to—

S. Zaccaria ; S. Giorgio dei Greci ; S. Antonino ; S. Giorgio degli Schiavoni ; Palazzo Grimani ; S. Maria Formosa ; Ponte del Paradiso ; SS. Giovanni e Paolo ; S. Lazzaro; S. Francesco della Vigna; S. Pietro di Castello ; S. Giuseppe di Castello ; Giardini Pubblici ; S. Biagio ; the Arsenal ; S. Giovanni in Bragora.

Those who wish to select, should leave their gondola for S. Zaccaria, S. Giorgio degli Schiavoni, the pictures in S. Maria Formosa, SS. Giovanni e Paolo, and the Arsenal.

A GREAT feature on the Riva degli Schiavoni is the *Hotel Danieli*, formerly Palazzo Bernardo-Nani. In 1833 Alfred de Musset and Mme Georges Sand stayed here a long while. Here the authoress wrote 'Leone Leoni,' and the poet nearly died here.

'C'est à cet hotel Danieli que le poète fit une grave maladie et fut soigné par le vieux Dr. Santini toujours accompagné d'un jeune étudiant, aujourd'hui le Dr. Pietro Pagello de Bellune. La chambre qu'habita A. de Musset porte le No. 13, située au fond de la grande galerie à gauche. G. Sand ne quitta pas le chevet du malade tant qu'il y eut du danger.'—*Bournet*, '*Venise.*'

A little archway on the left of the Hôtel d'Angleterre leads from the Riva degli Schiavoni to the beautiful *Church of S. Zaccaria*, built by *Antonio di Marco* (1457–1477). Every year, at Easter, this church was visited with a solemn procession by the Doge, wearing the precious ducal berretto with which he was crowned, which was the gift of an abbess of S. Zaccaria to the Republic. This visit had its origin in the reign of Sebastiano Ziani in gratitude to the nuns who

had given up part of their garden, now occupied by the Piazza S. Marco, to the public. In 837, Doge Pietro Tradonico, visiting S. Zaccaria on the *festa* of the patron saint, had been murdered close to the gate towards the Riva degli Schiavoni, whence the doges always came by the Via SS. Filippo e Giacomo. To the left of the church some remains still exist of the ancient Benedictine monastery suppressed in 1810; the campanile is of the thirteenth century. The ancient church was long the burial-place of the doges, and contained the tombs of Pietro Tradonico, 837; Orso Partecipazio, 881; Pietro Tribuno, 888; Tribuno Memo (who died a monk), 991; the beloved Pietro Orseolo II. (celebrated for his naval victories, which secured the maritime power of Venice), buried here 'per la trista città e lachrimosa,' 1009; Domenico Flabanico, 1042; Vitale Michiel I. (who sent a fleet to the first crusade), 1102: and Vitale Michiel II., murdered on his way to take refuge in the church during an insurrection in 1172. The façade of the later church, which is one of the most beautiful works of the Renaissance, is doubtless the design of Martino Lombardo (1477–1490), architect of the Scuola di S. Marco. The statue of S. Zaccaria over the principal entrance is by *Alessandro Vittoria.*

'One of the finest of the early façades of Italy is that of San Zaccaria at Venice. The church was commenced in 1446, and internally shows pointed arches and other peculiarities of that date. The façade seems to have been completed about 1515, and though not so splendid as that of the Certosa at Pavia, and some of the more elaborate designs of the previous century, it is not only purer in detail, but reproduces more correctly the internal arrangements of the church. Though its dimensions are not greater than those of an ordinary Palladian front, the number and smallness of the parts make it appear infinitely larger, and, all the classical details being merely subordinate ornaments, there is no falsehood or incongruity anywhere; while, the practical constructive lines being preserved, the whole has a unity and dignity we miss so generally in subsequent buildings. Its greatest defect is perhaps the circular form given to the pediment of the central and side aisles, which does not in this instance express the form of the roof.' *Fergusson.*

The interior is semi-Byzantine in the nave, and gothic in the choir. The side aisles, which are divided from the nave by very slender columns, are exceedingly lofty. The church is a perfect gallery of pictures.

Right Aisle. Over the *2nd Altar* is the monument of the eloquent and erudite Marco Sanudo di Francesco, 1505, by *Leopardi.* The sarcophagus of Marco Sanudo Torsello, father of the famous traveller Marino, was found in the neighbouring campo in 1824.

From the *3rd* arch is the entrance of the monastic choir, with *tarsia* work of *Francesco and Marco da Vicenza*, 1464. Here also are :

Palma Vecchio. Madonna and Saints.

Tintoretto. Birth of the Baptist.

The *Cappella di S. Tarazio* (locked) contains curious 15th-century altars, due to the piety of different nuns, whose names they bear,[1] decorated with an exaggerated richness very rare in Venice, but which, in the north, would be called 'flamboyant.' The frames and wooden figures are by *Ludovico da Friuli*; the paintings by *Antonio and Giovanni da Murano*, 1443.

'Were it not for the wilfulness which so often spoils the fruits of the ingenuity of past ages, we should still have these masterpieces in their primitive state, a little bleached perhaps or changed in colour, but valuable as perfect monuments. This condition they do not possess altogether, because the principal altar was taken to pieces and reset in 1839, on which occasion the relic-press was closed by the introduction of a Virgin and Child between S. Martin and S. Blaise, finished for some other purpose by Pievan di Sant' Agnese, the obverse being altered on the same occasion by the introduction of a new course of subjects in niches, bearing all the marks of the style of Agnolo Gaddi.'—*Crowe and Cavalcaselle.*

Beneath this chapel is a crypt, which is part of the ancient church in which the eight Doges who ruled from 836 to 1172 were buried.

In the *3rd Choir Chapel* is :—

Giovanni Bellini. The Circumcision.

**Left Aisle, 2nd Altar. Giovanni Bellini.* The Virgin and Child, with SS. Peter, Jerome, Catherine, and Lucy—a glorious picture.

'The best J. Bellini in Venice, after that of San G. Crisostomo.'—*Ruskin.*

Near the door into the sacristy is the monument of Alessandro Vittoria, the 'Michelangelo of Venice,' the last great artist of the 16th century, 1608, designed by himself, with a characteristic bust.

'Quoiqu'il ne soit mort qu'en 1608, Alessandro, dès 1595, avait commencé son monument ; il est plus que simple, et se compose d'un cadre

[1] Elena Foscari, Marina Donato, Margarita Donato, and Agnesina Giustiniani.

appliqué au mur, supporté par des cariatides représentant l'Architecture et la Sculpture, et couronné par une corniche à volutes ; au milieu se dresse le buste de l'artiste, sculpté aussi par lui-même ; on lit au-dessous pour toute inscription ; *Alexander Victoria. Vivens vivos e marmore duxit vultus ; Vivant il a tiré du marbre des êtres vivants.* Les deux petites figures allégoriques qui supportent la corniche sont d'une grâce achevée.—*Vriarte.*

There is a beautiful early gothic gateway at the further entrance of the Campo S. Zaccaria, with a relief, by the *Masegne*, of the Virgin between two saints. Passing through this, in the direction of S. Marco, in the *Canonica*, near the palace of the Patriarch, is the *Palazzo Trevisan*, of the sixteenth century, by *Guglielmo Bergamasco.* In 1577, this palace was sold by Domenico Trevisan to the famous Bianca Cappello, who purchased it for her brother Vittore. It was afterwards for some time called the Palazzo Cappello.

'In the inlaid design of the dove with the olive branch, in the Casa Trevisan, it is impossible for anything to go beyond the precision with which the olive leaves are cut out of the white marble ; and, in some wreaths of laurel below, the rippled edge of each leaf is finely and easily drawn, as if by a delicate pencil. No Florentine table is more exquisitely finished than the façade of this entire palace; and as an ideal of executive perfection, this palace is most notable amidst the architecture of Europe.'—*Ruskin*, '*Stones of Venice*,' iii.

[From the Fondamenta dell' Osmarin, opposite the neighbouring Campo S. Provolo, rises the beautiful fourteenth-century *Palazzo Priuli*, once covered with paintings by Palma Vecchio, which have entirely perished. By the Ponte del Diavolo and the next Calle we may reach the Fondamenta di S. Severo, where on the left, beyond the canal, is seen the fifteenth-century *Palazzo Zorsi*, with details of such exquisite sculpture that it is usually attributed to *Alessandro Leopardi.* Following the Fondamenta, and the Borgoloco on the right, we reach the *Church of S. Lorenzo*, built by *Simeone Sorella* (1595–1605), for a Benedictine convent. It has a high-altar with statues by *Girolamo Campagna* (1615–1618). In the old church on this site, Nicolò, father of Marco Polo the great traveller, was buried,

LIBRARY
UNIVERSITY OF CALIFORNIA

as well as Giuseppe Zarlino di Chioggia, one of the great musicians of the sixteenth century, 1590.]

If we return from S. Zaccharia to the Schiavoni, and take the first side canal on the left, we reach the *Church of S. Giorgio dei Greci*, built by *Santi Lombardo* and *Gian Antonio Chioma* (1539–1570). The dome was added in 1571 by *Maestro Andrea*; the beautiful leaning campanile by *Bernardino Angarin* (1587–1592). The west front and the interior are decorated with Greek mosaics. Three Gospels of the tenth century, and a Ravenna papyrus of 553, are preserved here. Some fine silver icons are of the eighth century. Above the side door on the right is the tomb of Gabriele Severo, Archbishop of Philadelphia (1616), who presided over the Greek colony in Venice, and the *Collegio Greco Flangini*, which rises close to the church and was built by the Corsican, Tommaso Flangini, from designs of *Baldassare Longhena*, for the education of young Greeks. A few steps (on foot) behind S. Giorgio is S. *Antonino*, where the procurator Alvise Tiepolo is buried in a tomb by *Alessandro Vittoria* (1590).

'Among other privileges of the Church, abolished in Venice long ago, was that ancient right of the monks of S. Anthony, Abbot, by which their herds of swine were made free of the whole city. These animals, enveloped in an odour of sanctity, wandered here and there, and were piously fed by devout people, until the year 1409, when, being found dangerous to children and inconvenient to everybody, they were made the subject of a special decree, which deprived them of their freedom of movement.'—*Howells.*

Beautifully placed on a platform above the next side canal from the Schiavoni, is the exquisite little *Church of S. Giorgio degli Schiavoni*, rebuilt in the sixteenth century. It occupies the site of a priory granted in 1452 by the Council of Ten to a Dalmatian Brotherhood of S. George and S. Tryphonius, in whose hands it still remains, the duty of the confraternity being to assist all poor and needy Dalmatians in Venice, to arouse them to religious duties whilst living, and to pray for them when dead. It has become a treasure-house

of the works of *Vittore Carpaccio*, who was employed to pourtray here the deeds of the three great Dalmatian saints, George, Tryphonius, and Jerome, whose festivals are celebrated here.

'La petite église de Saint George des Esclavons, où sa légende, si riche en incidents pittoresques, fut tracée par un pinceau sympathique dans un temps où l'école Vénitienne n'avait pas encore cessé d'être naïve.'—*Rio*, '*L'Art Chrétien*.'

The church is an oblong chamber, brown and golden in colour, with exquisite wrought-iron grilles before the windows. Beginning on the left, we must carefully study—

*1. S. George and the Dragon. The beautiful youth, with rippled golden hair floating on the wind, riding upon a brown horse, transfixes the dragon with his spear. Beneath the feet of the horse are the remains of former victims of the monster. The rescued princess stands by. A wonderful landscape, with a city and ships, is seen against the sunset sky.
2. The captive dragon is brought into the city to the King and Queen.
3. The King and his daughter are baptised by S. George.
*4. The child S. Tryphonius subdues, by the power of prayer, the basilisk which has ravaged Albania—a picture of marvellous beauty and finish.
5. Jesus in the Garden of Gethsemane.
6. The Calling of S. Matthew, executed in 1502.
7. S. Jerome quells the lion from which his monastic companions are taking flight.
*8. The Death of S. Jerome (1502)—exceedingly beautiful and simple.
9. S. Jerome in his study.

A commonplace work of *Aliense* over the altar takes the place of a beautiful fourteenth-century picture of the Virgin between SS. Jerome and Tryphonius, which has disappeared in the last few years. The *Upper Chamber* of the Oratory, with poor works of the school of Palma Giovane, is a most picturesque room. The little sacristy contains a good throned Madonna by *Vincenzo Catena*, once used as a church banner.

The gondola quickly takes us to the *Palazzo Grimani*,

of the sixteenth century, with an entrance attributed to Sanmicheli. In its court long stood the noble colossal statue of M. Agrippa, now in the Museo Correr.

Crossing the *Ponte Ragagiuffa*, on the left is the *Palazzo Malipiero*, wrongly attributed to Santi Lombardo, and, in the same line, the *Palazzo Querini*, containing a picture gallery and library, and collection of prints bequeathed to the city by Giovanni Querini Stampaglia, the last of his race, in 1868. It is open to the public from 3 to 11 P.M. on ordinary days, from 11 A.M. to 11 P.M. on festivals.

Close by are the *Campo* and *Church of S. Maria Formosa*. The original church is said to have been built by a bishop of Uderzo (driven from his see by the Lombards), in obedience to the Virgin, who desired him to erect a church in her honour wherever he saw a white cloud rest. The cloud floated before him and where it rested he built the church of S. Mary the Beautiful. The existing church was the work of *Marco Bergamasco* (1492), but has been added to at later times. Over the entrance is the sepulchral urn of Vincenzo Cappello (1541), conqueror of the Turks at Risano, by Domenico da Salò. The church contains one glorious picture—

**Right Aisle, 1st Altar. Palma Vecchio.* S. Barbara—being a portrait of the painter's daughter, Violante, beloved by Titian.

'She is standing in a majestic attitude, looking upwards with inspired eyes, and an expression like a Pallas. She wears a tunic or robe of a rich warm brown, with a mantle of crimson; and a white veil is twisted in her diadem and among the tresses of her pale golden hair; the whole picture is one glow of colour, life, and beauty; I never saw a combination of expression and colour at once so soft, so sober, and so splendid. Cannon are at her feet, and her tower is seen behind. Beneath, in front of the altar, is a marble bas-relief of her martyrdom; she lies headless on the ground, and fire from heaven destroys the executioners.'—*Jameson's* '*Sacred Art*,' ii. 495.

'An almost unique presentation of a hero-woman, standing in calm preparation for martyrdom, without the slightest air of pietism, yet with the expression of a mind filled with serious conviction.'—*George Eliot*, 1860.

'The head is of a truly typical Venetian beauty, the whole is finished

with the greatest power and knowledge of colour and modelling.'—*Burckhardt.*

The picture was painted for the Bombardieri. S. Barbara was the patroness of soldiers, who come hither to adore her shrine. At its sides are SS. Anthony and Sebastian, SS. John Baptist and Dominic: above is the Madonna bending over the dead Christ.

2nd Altar. Bart. Vivarini, 1473. A Madonna (sheltering the faithful under her robe)—with Joachim and Anna and the Birth of the Virgin.

Right Transept. Leandro Bassano. The Last Supper.

On the 2nd of February, 944, a number of Venetian maidens who had gone to be married at S. Pietro in Castello, taking with them the *arcelle* (coffers) containing their dowries, were carried off by a sudden inroad of pirates. They were pursued and vanquished by the Venetians under Doge Pietro Candiano III., and the brides were brought back; but the victory was owing to the bravery of the cabinet-makers of S. Maria Formosa, who asked as their sole reward that the Doge should visit their church on that anniversary every year. 'But if it rains?' said the Doge. 'We will give you hats to cover you.' 'But if I am thirsty?' 'We will give you to drink.' Hence dated the *Festa delle Marie*, which was always held in this church on February 2. First twelve and afterwards three poor maidens were always dowered here by the city on that day, when the Doge always came in state to the church, and received from the priest two hats of gilt straw, two flasks of malvagia, and two oranges. A hat presented here to Doge Manin in 1797 is preserved in the Museo Civico.

One of the houses in the *Campo S. Maria Formosa* has an interesting example of a cross let in, above a window.

To the left of the west front of the church is a beautiful gothic canopy of the fourteenth century, over the entrance to a bridge called *Ponte del Paradiso.* It is a lovely remnant, and leads into a street called Via del Paradiso, so curiously narrow that one is inevitably reminded of 'Strait is the gate

and narrow is the way which leadeth unto life, and few there be that find it' (Matt. vii. 14).

'This archway, appropriately placed hard by the bridge called "del Paradiso," is one of the most exquisite little pieces of detail in the whole city. The main points to be noted are the characteristic flatness of the details, and the line of dentil-moulding, which defines all the leading architectural features, originally invented for borders of incrustations at S. Mark's, and here, as everywhere in Venice, used for decoration afterwards. The incrusted circles of marble on each side of the figure give great life to the spandrel beneath the arch. The windows close by show us a late example of the not unfrequent use of the semicircular and ogee arches together in the same window.'—*Street.*

[Turning to the right—on foot—after passing the Calle del Paradiso we reach the *Church of S. Lio* of 1619, containing good sixteenth-century sculptures of the Lombardi school. From the adjoining Bridge of S. Antonio, an elegant little palace by one of the Lombardi is seen on the left. From the Campo S. Lio, the Calle della Fava leads to the *Chiesa della Fava*, named from the shops in this neighbourhood for the sale of the cake (fava) eaten by relations when they visit the graves of their dead on All Souls' Day. From the bridge in front of the church we see the fine façade of the *Palazzo Giustiniani*, now the Post-Office, a splendid building of the fifteenth century. From S. Lio, the Ponte del Pister and Calle della Malvasia lead to the *Campo di S. Marina*, which contained an interesting church built 1030, rebuilt 1705, destroyed 1820. The tombs of the Doges Michele Steno and Nicolò Marcello, now in SS. Giovanni e Paolo, stood here. This church was annually visited by the Doge on the anniversary of the conquest of Padua, July 17, 1570, and the keys of that city hung above the tomb of Doge Steno. They still exist in the Seminario Patriarchale.]

A few strokes of the gondolier now bring us to the picturesque group formed by the west front of SS. Giovanni and Paolo, the Scuola di S. Marco, and the statue of the famous *condottiere*, Bartolommeo Colleoni. He left all his fortune to the Republic, on condition of his statue being placed in

the Piazza S. Marco. This was contrary to the laws, but the senate found a loophole for securing the inheritance by placing it in front of the Scuola di San Marco. The noble equestrian statue was designed by *Andrea Verocchio* (Andrew the keen-eyed), but completed by *Alessandro Leopardi*, whose name appears on the *cinghia* of the horse; the pedestal is also by Alessandro. The figure looks as if it were riding into space.

'I do not believe that there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni.'—*Ruskin.*

'To make the statue Verocchio came to Venice, and had just modelled the horse, when a report reached him that the Signory intended to have the rider executed by Donatello's scholar, Vellano of Padua. Indignant at this intended insult, he instantly broke the head and legs of the horse in pieces, and returned to Florence, whither he was followed by a decree forbidding him under pain of death again to set foot upon Venetian territory; to which he replied, that he never would incur that risk, as he was aware that if his head were once cut off, the Signory could neither put it on again nor supply its place, while he could at any time replace the head of his horse by a better one. Feeling the truth of this answer, the Venetians rescinded their unjust edict, and not only invited Verocchio to resume his work, but doubled his pay, and pledged themselves not to allow him to be in any way interfered with. Pacified by this *amende honorable*, he returned to Venice, and had begun to restore his broken model, when he was attacked by a violent illness which speedily carried him to his grave. How much, or rather how little, of his task was then completed, is clearly shown by the passage of his Will in which he supplicates the Signory to allow his scholar, Lorenzo di Credi, to finish the horse which he had commenced. His request was not complied with, and Alessandro Leopardi, a Venetian sculptor, was employed to complete the group, but, as he doubtless used Verocchio's sketches, the general conception must be ascribed to the latter; though as we look on this rich and picturesque group, whose ample forms are so opposed to the meagreness of the Tuscan sculptor's manner, we are led to conclude that Leopardi worked out Verocchio's idea according to his own taste, and honour him as the chief author of this, the finest modern equestrian statue, as did the Venetians, by giving him the surname "del Cavallo."

'The stalwart figure of Colleoni, clad in armour, with a helmet upon his head, is the most perfect embodiment of the idea which history gives us of an Italian Condottiere. As his horse, with arched neck and slightly bent head, paces slowly forward, he, sitting straight in his saddle, turns

to look over his left shoulder, showing us a sternly-marked countenance, with deep-set eyes, whose intensity of expression reveals a character of iron which never recoiled before any obstacle. It indeed admirably embodies the graphic picture of Colleoni's personal appearance given by Bartolommeo Spina in these words: "Saldo passo, vista superba, risplendente per le ricche armi e pennachi sopra nobil corsiere; occhi neri, nella guardatura ed acutezza del lume, vivi, penetranti o terribili." The stern simplicity of the rider is happily set off by the richness of detail lavished upon the saddle, the breastplate, the crupper, and the knotted mane of his steed; and the effect of the whole group is heightened by the very elegant pedestal upon which Leopardi has placed it.'—*Perkins*, '*Tuscan Sculptors*.'

The grand *Church of S.S. Giovanni and Paolo* (in Venetian dialect S. Zanipolo) was built for Dominicans; begun in 1234, but not consecrated till 1430, which explains the varieties of style in its construction. It is a Latin cross, with three aisles in the nave. It is 290 ft. long, 125 ft. broad at the transepts, and 108 feet high in the centre and choir. The central door is a magnificent example of fourteenth-century gothic, the Roman influence being visible in the columns and friezes. There are some curious reliefs let into the façade; Daniel in the Lions' Den of the eighth, and the Annunciation of the seventh century. On either side of the portal are thirteenth and fourteenth century monuments. One is a sarcophagus containing the remains of Doge Giacomo Tiepolo, the founder (1251), and his brother Lorenzo, also Doge of Venice (1275). Hither every 7th October the Doge came to a state service in honour of the victory of Venice over the Turks in the Dardanelles, and here the Doges lay in state and their funeral services were held. The church, 'which the common poverty of imagination has decided to call the Venetian Westminster Abbey,'[1] is full of their monuments. Gentile Bellini, by his own desire, was buried here, Feb. 1507, and his brother Giovanni was laid by his side, Nov. 1516.

'The foundation of this church was laid by the Dominicans about 1234, under the immediate protection of the Senate and the Doge Giacomo Tiepolo, accorded to them in consequence of a miraculous vision

[1] Howells.

appearing to the Doge; of which the following account is given in popular tradition.

'In the year 1226, the Doge Giacomo Tiepolo dreamed a dream; and in his dream he saw the little oratory of the Dominicans, and, behold, all the ground around it (now occupied by the church) was covered with roses of the colour of vermilion, and the air was filled with their fragrance. And in the midst of the roses, there were seen flying to and fro a crowd of white doves, with golden crosses upon their heads. And while the Doge looked, and wondered, behold, the angels descended from heaven with golden censers, and passing through the oratory, and forth among the flowers, they filled the place with the smoke of their incense. Then the Doge heard suddenly a clear and loud voice which proclaimed, "This is the place that I have chosen for my preachers!" and having heard it, straightway he awoke, and went to the Senate, and declared to them the vision. Then the Senate decided that forty paces of ground should be given to enlarge the monastery; and the Doge Tiepolo himself made a still larger grant afterwards.'—*Ruskin*, '*Stones of Venice*,' iii.

'The plan of this church is of the same sort as that of the Frari—a nave with aisles, and transepts with two chapels opening on each side of them. These are all apsidal, but planned in the usual way and not as at the Frari. The east end is a fine composition, having an apse of seven sides, and is the only part of the exterior to which much praise can be given. It is divided into two stages by an elaborate brick cornice and a good balustraded passage in front of the upper windows. The traceries are all unskilfully designed, and set back from the face of the wall with a bald plain splay of brickwork round them; the lower windows here have two transomes and the upper a single band of heavy tracery which performs the part of a transome in an ungainly fashion, though not so badly as in the great south-transept window in the same church. Here, just as at the Frari, it is obvious that the absence of buttresses to these many-sided apses is the secret of the largeness and breadth which mark them; and, to say the truth, not only are large buttresses to an apse often detrimental to its effect, but at the same time they are very often not wanted for strength.'—*Street*.

Making the round of the church from the west end, beginning on the right, we see:

The tomb of Doge Pietro Mocenigo, with fifteen allegorical figures, by *Pietro Lombardo* and his sons *Tullio* and *Antonio*, 1477-1488. This Doge only held the supreme power two years, after a long life spent in fighting for the Republic against the Turks. The monument is inscribed 'Ex hostium manubiis.'

The tomb of Admiral Girolamo Canal, 1535—an urn of the school

of the Leopardi. Under this is a relief of Christ throned between two angels—the grave-stone of Doge Ranieri Zen, 1268.

Right Aisle. Over the *First Altar* was the famous picture by *Bellini* burnt in 1867, replaced by a Madonna of *Francesco Bissolo.* Then comes the black pyramidal tomb of the painter Melchiorre Lanza, by Melchior Barthel, a Saxon, 1673; then the tomb to Marc Antonio Bragadin, 1596.

'The defence of Famagosta, the principal city in Cyprus, was one of the most heroic exploits of the age: the combined conduct and valour of the Venetian governor, Bragadino, were the theme of universal praise; honourable terms were to be granted to the garrison; and when he notified his intention to be in person the bearer of the keys, the Turkish commander replied in the most courteous and complimentary terms, that he should feel honoured and gratified by receiving him. Bragadino came, attended by the officers of his staff, dressed in his purple robes, and with a red umbrella, the sign of his rank, held over him. In the course of the ensuing interview the Pasha suddenly springing up, accused him of having put some Mussulman prisoners to death: the officers were dragged away and cut to pieces, whilst Bragadino was reserved for the worst outrages that vindictive cruelty could inflict. He was thrice made to bare his neck to the executioner, whose sword was thrice lifted as if about to strike: his ears were cut off: he was driven every morning for ten days, heavy laden with baskets of earth, to the batteries, and compelled to kiss the ground before the Pasha's pavilion as he passed. He was hoisted to the yard-arm of one of the ships and exposed to the derision of the sailors. Finally, he was carried to the square of Famagosta, stripped, chained to a stake on the public scaffold, and slowly flayed alive, while the Pasha looked on. His skin, stuffed with straw, was then mounted on a cow, paraded through the streets with the red umbrella over it, suspended at the bowsprit of the admiral's galley, and displayed as a trophy during the whole voyage to Constantinople. The skin was afterwards purchased of the Pasha by the family of Bragadino, and deposited in an urn in the church of SS. Giovanni e Paolo.'—*Quarterly Review*, No. 274.

Second Altar. A picture in many compartments, probably by *V. Carpaccio.*

Tomb of the Procurator Alvise[1] Michiel, 1589.

In the pavement, the gravestone, with Cupids in relief, of Ludovico Diedo, the Venetian admiral who took Constantinople from the Turks.

Over the following doors, the immense Tombs of the Doges Silvestro and Bertuccio Valier, and by *Tirali*, 1708, of Elisabetta Quirini, wife of Silvestro, who, contrary to custom and law, was crowned with the ducal berretto, and caused medals to be struck, bearing her own effigy.

[1] Alvise is Venetian for Luigi.

'Towering from the pavement to the vaulting of the church, behold a mass of marble, sixty or seventy feet in height, of mingled yellow and white, the yellow carved into the form of an enormous curtain, with ropes, fringes, and tassels, sustained by cherubs; in front of which, in the now usual stage attitudes, advance the statues of the Doge Bertuccio Valier, his son, the Doge Silvester Valier, and his son's wife, Elizabeth. The statues of the Doges, though mean and Polonius-like, are partly redeemed by the ducal robes; but that of the Dogaressa is a consummation of grossness, vanity, and ugliness—the figure of a large and wrinkled woman, with elaborate curls in stiff projection round her face, covered from her shoulders to her feet with ruffs, furs, lace, jewels, and embroidery. Beneath and around are scattered Virtues, Victories, Fames, Genii—the entire company of the monumental stage assembled, as before a drop scene—executed by various sculptors, and deserving attentive study as exhibiting every condition of false taste and feeble conception. The Victory in the centre is peculiarly interesting; the lion by which she is accompanied, springing on a dragon, has been intended to look terrible, but the incapable sculptor could not conceive any form of dreadfulness, could not even make the lion look angry. It looks only lacrymose; and its lifted forepaws, there being no spring nor motion in its body, give it the appearance of a dog begging. The inscriptions under the two statues are as follows:—

'"Bertucius Valier, Duke, Great in wisdom and eloquence, Greater in his Hellespontic victory, Greatest in the Prince his son, Died, 1658.

'"Elizabeth Quirina, the wife of Silvester, Distinguished by Roman virtue, By Venetian piety, And by the Ducal Crown, Died, 1708."'—*Ruskin*, '*Stones of Venice*,' iii.

Silvestro Valier, recording the fact that he succeeded his father, took as his device two eagles, wearing ducal caps, flying towards the sun.

In the *Chapel* which opens beneath this monument (left) is a picture of S. Hyacinth by *Leandro Bassano.*

The *Chapel of S. Dominic* is covered with rich bronze decorations by *Camillo Mazza.*

Right Transept (on the wall). S. Augustine, by *Bart. Vivarini*, 1473—one of the finest works of the master. Tomb of Nicolò Orsini, Conte di Pitigliano, 1509, who commanded the armies of the Republic in the war against the League before Cambray—a golden warrior on a horse.

Altar with S. Antonino, by *Lorenzo Lotto.*

Over the door. Monument of Luigi Naldo da Briseghella, general of the Republic, distinguished in many battles during the League of Cambray, 1510, by *Lorenzo Bregno*—'plus mouvementé, mais beaucoup moins correct que les Lombardi et les Leopardi.'[1]

Stained glass by *Girolamo Mocetto*, from designs of *Vivarini*, 1473.

[1] Yriarte.

Altar. Rocco Marconi. Christ between SS. Andrew and Peter.

'This is one of the best pictures of the school, with most beautiful mild heads, especially that of Christ, which resembles the Christ of Bellini. S. Peter's attitude expresses the deepest devotion. Above him, is a choir of angels making music.'—*Burckhardt.*

1*st Chapel, East End. Bonifazio.* Three Saints. In this chapel is an English monument—'Odoardo Windsor Baroni Anglo.'

Altar by *Alessandro Vittoria*, with a crucifix by *Cavrioli.*

(*Right.*) Tomb of Paolo Loredan, 1365.

2*nd Chapel. Cappella della Maddalena* (*Right*). Monument of Matteo Giustiniani, 1574. Over the altar a statue of the Magdalen, by *Gugl. Bergamasco.*

(*Left.*) Monument of Marco Giustiniani, 1347, ambassador to the Scaligeri.

(*Over the monument.*) *J. Tintoretto.* Madonna, with kneeling Senators. 'Our Lady with the Camerlenghi,' representing three Venetian chamberlains who desired to have their portraits painted, and at the same time to express their devotion to the Madonna.

'As a piece of portraiture and artistical composition, the work is altogether perfect. The sky appears full of light, though it is as dark as the flesh of the faces; and the forms of the floating clouds, as well as of the hills over which they rise, are drawn with a deep remembrance of reality.'—*Ruskin.*

On a pillar, a pulpit of 1510.

Apse (*right of High Altar*). The beautful gothic tomb of Doge Michele Morosini, 1382. Morosini only reigned for four months, but they were rendered remarkable by the capture of Tenedos.

The tomb of Doge Leonardo Loredan, by *Grapiglia*, 1572—the statue of the Doge (who died, aged ninety, in 1521) is by *Campagna.*

(*Left.*) The tomb (brought from the Church of the Servi) of Doge Andrea Vendramin, 1478, by *Alessandro Leopardi.* The surrounding statuettes are of great beauty. Much praise has also been bestowed upon the figure of the Doge, but spectators are not generally aware that the effigy has *only one side*, that turned to the beholder. The statues of the Magdalen and S. Catherine, attributed to *Lorenzo Bregno*, occupy the place of the statues of Adam and Eve by Tullio Lombardo, which have been removed to the Palazzo Vendramin-Calerghi, as not sufficiently severe for an ecclesiastical building.

'This doge died, after a short reign of two years, the most disastrous in the annals of Venice. He died of a pestilence which followed the ravage of the Turks, carried to the shores of the lagoons. He died, leaving Venice disgraced by sea and land, with the smoke of hostile devastation rising in the blue distances of Friuli; and there was raised to him the most costly tomb ever bestowed upon her monarchs. . . .

Yet who, with a heart in his breast, could have stayed his hand, as he drew the dim lines of the old man's countenance—could have stayed his hand as he reached the bend of the grey forehead, and measured out the last veins of it, at so much the zecchin?'—*Ruskin*, '*Stones of Venice*, ch. i.

Tomb of Doge Marco Corner, 1368, with saints above, of beautiful 14th-century gothic; probably of the Masegne.

Cappella della Trinità (*right*). Tomb of the procurator Pietro Corner, who established the peace of 1378 with the Duke of Austria.

3rd Chapel (*right*). *Leandro Bassano.* A Coronation of the Virgin.

(*Left.*) The Monument of Andrea Morosini, 1347, illustrious in the war against Mastino della Scala.

4th Chapel, Cappella di S. Pio (*right*). Tomb of Jacopo Cavalli, Commander of the Venetian troops in the famous Chioggian war, by *Paolo di Jacobello delle Masegne*, 1394, with an inscription in Venetian dialect.[1]

'The sarcophagus is heavily but richly adorned with leaf-mouldings, and with roundels containing the symbols of the Evangelists in alto-relief. Upon it lies the effigy of the brave knight clad in armour. His face is very much sunken in his helmet, his hands are crossed upon his breast, his head rests upon a lion, and his feet upon a dog, fitting emblems of his honour and fidelity.'—*Perkins*, '*Italian Sculptors.*'

Tomb of Doge Giovanni Dolfin, 1361.

'The sarcophagus is enriched with statuettes, and with bas-reliefs of the doge and the dogaressa kneeling at the feet of the enthroned Christ, the Death of the Virgin, and the Epiphany, and has an elaborate leaf-work cornice and plinth.'—*Perkins*, '*Italian Sculptors.*'

Beneath this, the tomb of Marino Caballo, 1572.

Left Transept. Marble group, of Vittore Cappello (brother of Bianca), general-in-chief of the Venetian army against the Turks, receiving the staff of command from S. Helena, by *Antonio Dentone*, 1467.

(*Over the door*). Tomb of Doge Antonio Venier, 1400, of the school of the Masegne. Through this door was the entrance to the *Cappella del Rosario*, painted by Aless. Vittoria, still a ruin from the fire of August 16, 1867, in which the two great pictures of the church perished—the famous Titian of the Death of S. Peter Martyr, and one of the finest works of Giovanni Bellini.

Tomb of Agnese, wife of Doge Antonio Venier, and of their daughter Orsola, 1411.

Tomb of Leonardo da Prato, knight of Rhodes, 1511, with an equestrian statue in gilt wood, erected by the Senate.

[1] Quest' opera d' intajo e fatto in piera
Un Venician la fe cha nome Polo
Nato de Jachomel che tajapiera.

Left Aisle. Over the door of the Sacristy, busts of Titian and the two Palmas by *Jacopo Alberelli*, 1621. Before this door lie the bones of Palma Giovane (Giovanni and Gentile Bellini are also buried in this church). In the *Sacristy* are a Cross-bearing of *Alvise Vivarini*, and a Foundation of the Dominican Order, *Leandro Bassano.*

Tomb of Doge Pasquale Malipiero—an admirable sarcophagus—Florentine work of the 15th century.

Under this. Giovanni Udine? Coronation of the Virgin.

Tomb of the Senator Bonzio, 1508. Beneath this, the statue of S. Thomas, by *Antonio Lombardo*, and of S. Peter Martyr, by *Paolo da Milano.*

Tomb of Doge Michele Steno, 1413, 'amator justitiae, pacis, et ubertatis,' conqueror of Padua (only part of the tomb—brought from the Church of S. Marina). The tomb of Alvise Trevisan, 1528 (these are the only tombs placed sufficiently low for careful examination).

Monument of Pompeo Giustiniani, with his figure on horseback, by *Franc. Terilli da Feltre*, 1616. Beneath this, the epitaph of Doge Giovanni Dandolo, 1289.

Monument of Doge Tommaso Mocenigo, 1424—'Huomo oltre modo desideroso della pace'—during whose reign the Republic acquired Friuli and much of Dalmatia; by *Pietro di Nicolò da Firenze* and *Giovanni di Nicolò da Fiesole.*

'The tomb of the Doge is wrought by a Florentine; but it is of the same general type and feeling as all the Venetian tombs of that period, and it is one of the last which retains it. The classical element enters largely into its details, but the feeling of the whole is as yet unaffected. Like all the lovely tombs of Venice and Verona, it is a sarcophagus with a recumbent figure above, and this figure is a faithful but tender portrait, wrought as far as it can be without painfulness, of the Doge as he lay in death. He wears his ducal robe and bonnet—his head is laid slightly aside upon his pillow—his hands are simply crossed as they fall. The face is emaciated, the features large, but so pure and lordly in their natural chiselling, that they must have looked like marble even in their animation. They are deeply worn away by thought and death; the veins on the temples branched and starting; the skin gathered in sharp folds; the brow high-arched and shaggy; the eye-ball magnificently large; the curve of the lips just veiled by the slight moustache at the side; the beard short, double, and sharp-pointed: all noble and quiet; the white sepulchral dust marking like light the stern angles of the cheek and brow.'—*Ruskin*, '*Stones of Venice*,' ch. i.

Monument of Doge Nicolò Marcello, 1474, in whose reign the Republic acquired Cyprus: a grand specimen of the Lombardi style, by *Aless. Leopardi*—brought from the destroyed Church of S. Marina. The statues of Justice and Fortitude are inestimable.

Sepulchral inscription of Doge Marino Zarsi, 1312.

Altar of the Rosary. A copy of the S. Peter Martyr of Titian, which was destroyed in the Chapel of the Rosario on the morning after the festa of the Assumption, 1867, by a fire probably caused by the smouldering wax candles carelessly put away in the chapel. 'Painted when Luther was at his zenith, it perished in the days of Mazzini and Garibaldi.' The copy was presented by Victor-Emanuel I.

Monument of Orazio Baglioni, 1617, who died fighting for the Republic in Friuli, with an equestrian figure.

The Last Altar, by *Guglielmo Bergamasco*, 1523, has a statue of S. Jerome, by *Aless. Vittoria.* At the foot of this altar rests Verde, wife of Nicolò d' Este, and daughter of Mastino della Scala, brought hither from the Church of the Servi.

Monument of Doge Giovanni Mocenigo, 1485, by *Tullio Lombardo.*[1]

Close to the great door. Tomb of Doge Alvise Mocenigo, 1576; and his wife, Loredana Marcello. The unhappy reign of this Doge was marked by the Plague, and the loss of the best conquests of Venice.

Tomb of Doge Giovanni Bembo, 1618, by *Girol. Grapiglia.*

Outside the church, occupying the north side of the Campo, is the *Scuola di S. Marco*, built by Martino Lombardo (1485), a beautiful specimen of the peculiar architecture of the Lombardi, decorated with coloured marbles. The perspective views in marble are very curious. The interior is now used as a hospital (*Ospedale Civile*): it has two noble halls. Opening from the lower hall was the Chapel of La Madonna della Pace, the burial-place of the Falier family. When the sarcophagus of the unhappy Doge Marino Faliero was opened, his body was found with the head between his knees.

In the adjoining Campo is a beautiful Renaissance well of the sixteenth century with sporting amorini. Another much finer specimen of a well-head is an exquisite work, attributed to Bartolommeo Bon, in the adjoining Corte Bressana.

Returning to our gondola, on the same canal (Rio dei Mendicanti), is the *Church of S. Lazaro de' Mendicanti*, built by *Vinc. Scamozzi* (1601–1663). The portico contains the tomb of Alvise Mocenigo, the heroic defender of Candia against the Turks, by *Giuseppe Sardi.*

Entering the lagoon, and turning to the right, we soon

[1] There were seven Doges of the Mocenigo family.

pass near the great *Church of S. Francesco della Vigna* (entered from a side canal), begun in 1534, but not finished till 1634. It derives its name from a vineyard bequeathed in 1253 by Marco Ziani, son of the Doge Pietro, to the Convent of S. Maria dei Frari. Tradition tells that, surprised by a great storm which overtook him as he was returning from Aquileja, S. Mark took refuge here, and was here saluted by an angel with the words, 'Pax tibi, Marce, Evangelista meus,' which words were afterwards added to the arms of the Republic. The ancient church, built to preserve the tradition, was destroyed in 1180. A second church, erected by Marino di Pisa in the thirteenth century, and near which S. Bernardino da Siena lived for some time in a cell, was destroyed in the sixteenth. The existing church was built at the expense of Doge Andrea Gritti. The exterior is by *Palladio*; the interior, which was completed first, by *Sansovino*. We may observe:

Right Aisle, 1*st Altar*. *Paul Veronese*. The Resurrection.

3*rd Chapel*. *Right*: Barocco tomb of Doge Alvise Contarini, 1676–1684. *Left*: Tomb of Doge Francesco Contarini, 1623–24.

4*th Chapel*. *Paul Veronese*. The Resurrection.

Right Transept, *Left Chapel*. *Vivarini*, often ascribed to *Fra Antonio da Negroponte*.

'The Madonna, with a kindly round physiognomy, in a mantle shining with gold, and with a nimbus painted in relief, is seated before a luxuriant rosebush, upon a stone throne of a showy Renaissance style of architecture, with genii and antique decorations in relief. Above the throne are rich pendants of fruit, and below, a flowery meadow with very natural birds. She is adoring the Infant who lies in her lap, and who, with the true Paduan feeling, is drawn in hard and sculpturesque style. Four cherubs in gay robes are standing by.'—*Kugler*.

Over door. Tomb of Dom. Trevisani, a much honoured ambassador and procuratore, by *Sansovino*.

Left of Altar. Giustiniani Chapel with beautiful sculptures of the 15th century, which are amongst the best Venetian works. Tomb of the Doge Marc-Antonio Giustiniani, 1688.

The architecture of the side door serves as a monument to Doge Marc-Antonio Trevisani, 1554, buried in front of the high altar. The door beneath this tomb leads to the *Cappella Santa* (so called from a miraculous Madonna), containing a picture of the Madonna and Saints by *Giovanni Bellini*. Here is the entrance to a pretty cloister.

The Sacristy has a picture of SS. Antonio, Jerome, and Nicholas, by *Bernardino de' Fiori.*

Over the Pulpit is Christ with God the Father, by *Girolamo Santa Croce.*

Left Aisle, 1st Chapel. Paul Veronese. Virgin and Child ; S. Antony is seen below, turning towards the spectator, his pig at his side ; a female martyred saint seated by him is gazing upwards.

3rd Chapel. Statue of Alvise Sagredo and Tomb of Doge Nicolò Sagredo, mannered works of *Antonio Gai*, 1743.

4th Chapel. Alessandro Vittoria. SS. Antony, Sebastian, and Roch—the figure of S. Antonio a very beautiful work.

Holy Water Basin. S. Francesco, in bronze, by *Aless. Vittoria.*

The *Cappella Barbaro* was founded by Francesco Barbaro, 1488–1568, to contain the ashes of his illustrious ancestors, amidst whom he is buried himself. His tomb bears the device—a red circle (tondo) on a silver field—which was granted in 1125 to the Admiral Marco Barbaro, in remembrance of his having, during the battle of Ascalon, cut off the hand of a Moor who had seized the flag of his vessel, slain him, and turned his turban into a banner, after having traced a red circle with his bleeding arm.

Close by is the *Palazzo del Nunzio Apostolico*, of 1535, given by the Republic to the Papal nuncio when the Palazzo di Venezia at Rome was received from Pius V. The palace was given to the Franciscans by Gregory XVI. The Calle del Te Deum leads to the suppressed *Church of S. Giustina*, built by *Baldassare Longhena* (1640) for the Soranzo family. It was visited annually by the Doge on Oct. 7, the anniversary of the victory of Curzolari (1571), on which occasion the Doge gave the nuns of the adjoining convent the money called *Giustine*, first struck in 1571.

[Near S. Francesco are several interesting palaces. Crossing the Ponte di S. Francesco, we see, on the Salizzada di S. Giustina, the beautiful *Palazzo Contarini* (or *Porta di Ferro*) with an entrance of the thirteenth century, which once had the wrought-iron gates which gave the name of Portadi Ferro to the noble family of which the Doge Francesco Contarini was a member. The courtyard has an admirable fifteenth-century staircase and other details worthy of attention. Proceeding hence to the Campo delle Gatte and by the Calle degli Scudi to the Campo dei Do Pozzi, we enter Calle

Magno, on the right of which is the entrance to the ancient *Palazzo Bembo alla Celestia*, an important work of the fourteenth century, with a beautiful outside staircase in its courtyard—little known, but well deserving of study.]

Following the lagoon along the outer wall of the Arsenal so often painted by our landscape artists, we enter the broad Canale di S. Pietro, under the Island of S. Pietro (San Piaro in Venetian), where the Doges were elected in the earliest times of the Republic. It was here that the Rape of the Venetian brides took place, Feb. 2, 944; they were carried off by pirates, and were pursued and rescued (according to Daru and Sismondi) by an armament hastily equipped by the Doge in person.

The *Church of S. Pietro di Castello*, formerly SS. Sergius and Bacchus, is of very ancient foundation, and was the early cathedral of the Republic. The church was entirely rebuilt at the end of the sixteenth century, and presents nothing to admire except the campanile, which is remarkable for the long architectural lines which give it so stately an effect. This tower 'is one which has forsaken the true Romanesque detail, but in which the true Romanesque feeling is not lost.'

'It is credibly reported to have been founded in the seventh century, and (with somewhat less of credibility) in a place where the Trojans, conducted by Antenor, had, after the destruction of Troy, built "un castello, chiamato prima Troja, poscia Olivolo, interpretato, luogo pieno." It seems that S. Peter appeared in person to the Bishop of Heraclea, and commanded him to found, in his honour, a church in that spot of the rising city on the Rialto. The title of Bishop of Castello was first taken in 1091; S. Mark's was not made the cathedral church till 1807.'—*Ruskin*, '*Stones of Venice*.'

'At a comparatively late period, Venetian fathers went with their daughters to a great annual matrimonial fair at S. Pietro di Castello Olivolo, and the youth of the lagoons repaired thither to choose wives from the numbers of the maidens. These were all dressed in white, with hair loose about the neck, and each bore her dower in a little box, slung over her shoulder by a ribbon. It is to be supposed that there was commonly a previous understanding between each damsel and some youth in the crowd. As soon as all had paired off, the bishop gave them a sermon and his benediction, and the young men gathered up their brides and boxes, and went away wedded. It was on one of

these occasions that the Triestine pirates stole the Brides of Venice and their dowers, and gave occasion to the Festa delle Marie, and to Rogers's poem, which everybody pretends to have read.'—*Howells.*

The interior of the church is by *G. Grapiglia.* We may notice :

Right. Tomb of the procurator Filippo Corner, brother of Pope Gregory XII., 1410.

Right. Marco Basaiti. S. George, 1520—most beautiful, though injured.

Right, beyond 2nd Altar. A very interesting old Bishop's chair, of Arabian origin, engraved with a sentence from the Koran. The chair was given by Michele Paleologo to Doge Pietro Gradenigo, in 1310. A tradition declares that it was used by S. Peter at Antioch.

**3rd Altar. Marco Basaiti.* S. Peter throned between four saints —a noble and beautiful picture—with the characteristic of the master, who loved figures in shadow against a glowing sky.

'The same exclusively religious character may be remarked in Basaiti, who resembles Cima da Conegliano in many respects, although he differs from him in the general tone of his compositions, which rather incline to softness and grace, whilst those of Cima are characterised by a majestic severity. Basaiti is particularly distinguished by the harmony and suavity of his colouring, by his knowledge of chiaroscuro, in which he is superior to most of his contemporaries, and by the expression of angelic beatitude and calm melancholy which he gives to his personages. He is inferior to Cima in the arrangement of his landscapes and the disposition of his draperies, but these purely external defects are fully compensated by the deep religious feeling which breathes in all his compositions. . . . In these pictures of S. Pietro in Castello, notwithstanding their injured condition, the *suave* and harmonious touch of the artist may still be recognised.'—*Rio.*

Tomb of the Patriarch Federigo Giovanelli, 1800.

Removed to the altar of the Right Transept, from the church on the desecrated island of S. Elena, is an urn supposed to contain the ashes of the mother of Constantine.

Behind the High Altar. Bust, of the 15th century, of S. Lorenzo Giustiniani (1380–1456), Bishop of Castello, and first Patriarch of Venice. There is a portrait of this saint in the Academy, by Gentile Bellini, much in the same attitude.

Left. The Vendramin Chapel, full of florid and tasteless marble ornamentation, but possessing a black monumental slab with the arms in fine metal-work.

S. Pietro is the scene of a charming Romeo and Juliet story in Bandello. Elena, secretly married to the young

Gerardo, but afterwards separated from him, and falling into a trance on the eve of another enforced marriage, is laid in a marble sarcophagus at S. Pietro ; Gerardo, returning that evening from Syria, finds her there, and carrying her off, breathes back life with his embrace, and their parents forgive them.

The neighbouring *Church of S. Giuseppe di Castello* (seldom open) contains the splendid tomb of Doge Marino Grimani, with bronze ornaments by *Girolamo Campagna*, and the tomb of his son the procurator Girolamo Grimani (a liberal protector of the arts and builder of the Palazzo Grimani on the Grand Canal) by *Aless. Vittoria.*

Close to this is the entrance of the Public Gardens—*Giardini Pubblici*—laid out by Giannantonio Selva in 1810. They are approached from the Riva degli Schiavoni by the widest street in Venice, now called Via Garibaldi. Here is a beautiful gothic gateway. The gardens are generally deserted.

'Il y a, comme à l'ordinaire, très-peu de promeneurs. Les Vénitiennes élegantes craignent le chaud et n'oseraient sortir en plein jour, mais en revanche elles craignent le froid et ne se hasardent guère dehors la nuit. Il y a trois ou quatre jours, faits exprès pour elles dans chaque saison, où elles font lever la couverture de la gondole, mais elles mettent rarement les pieds à terre ; c'est une espèce à part, si molle et si délicate qu'un rayon de soleil ternit leur beauté, et qu'un souffle de la brise expose leur vie. Les hommes civilisés cherchent de préférence les lieux où ils peuvent rencontrer le beau sexe : le théâtre, les *conversazioni*, les cafés, et l'enceinte abritée de la Piazzetta à sept heures du soir. Il ne reste donc aux jardins que quelques vieillards grognons, quelques fumeurs stupides, et quelques bilieux mélancoliques.'—*George Sand*, '*Lettres d'un Voyageur.*'

'The gardens were made by Napoleon, who demolished to that end some monasteries once cumbering the ground. They are pleasant enough, and are not gardens at all, but a park of formally planted trees—sycamores, chiefly. There is also a stable, where are the only horses in Venice. They are let at a florin an hour. On the *Lunedì dei Giardini* (in September) all orders of the people flock to the gardens, and promenade, and banquet on the grass.'—*Howells.*

The Giardini Pubblici is one of the best points from

which to watch the glorious Venetian sunset. Here are two descriptions of it :

'Le soleil était descendu derrière les monts Vicentins. De grandes nuées violettes traversaient le ciel au-dessus de Venise. La tour de Saint-Marc, les coupoles de Sainte-Marie, et cette pépinière de flèches et de minarets qui s'élève de tous les points de la ville, se dessinaient en aiguilles noires sur le ton étincelant de l'horizon. Le ciel arrivait, par une admirable dégradation de nuances, du rouge-cerise au bleu de smalt ; et l'eau, calme et limpide comme une glace, recevait exactement le reflet de cette immense iridation. Au-dessous de Venise elle avait l'air d'un grand miroir de cuivre rouge. Jamais je n'avais vu Venise si belle et si féerique. Cette noire silhouette jetée entre le ciel et l'eau ardente, comme dans une mer de feu, était alors une de ces sublimes aberrations d'architecture que le poète de l'Apocalypse a dû voir flotter sur les grèves de Patmos, quand il rêvait sa Jérusalem nouvelle et qu'il la comparait à une belle épousée.

'Peu à peu les couleurs s'obscurcirent, les contours devinrent plus massifs, les profondeurs plus mystérieuses. Venise prit l'aspect d'une flotte immense, puis d'un bois de hauts cyprès où les canaux s'enfonçaient comme de grands chemins de sable argenté. Ce sont là les instants où j'aime à regarder au loin ; quand les formes s'effacent, quand les objets semblent trembler dans la brume, quand mon imagination peut s'élancer dans un champ immense de conjectures et de caprices.'—*George Sand*, '*Lettres d'un Voyageur*.'

'La ligne de maisons de la Giudecca qu'interrompt le dôme de l'église du Rédempteur ; la pointe de la Douane de mer élevant sa tour carrée, surmontée de deux Hercules soutenant une Fortune ; les deux coupoles de Santa Maria della Salute, forment une découpure merveilleusement accidentée, qui se détache en vigueur sur le ciel et fait le fond du tableau.

'L'île de Saint-Georges-Majeur, placée plus avant, sert de repoussoir, avec son église, son dôme et son clocher de briques, diminutif du Campanile, qu'on aperçoit à droite, au-dessus de l'ancienne Bibliothèque et du palais ducal.

'Tous ces édifices baignés d'ombre, puisque la lumière est derrière eux, ont des tons azurés, lilas, violets, sur lesquels se dessinent en noir les agrès des bâtiments à l'ancre ; au-dessus d'eux éclate un incendie de splendeurs, un feu d'artifice de rayons ; le soleil s'abaisse dans des amoncellements de topazes, de rubis, d'améthystes que le vent fait couler à chaque minute, en changeant la forme des nuages ; des fusées éblouissantes jaillissent entre les deux coupoles de la Salute, et quelquefois, selon le point où l'on est placé, la flèche de Palladio coupe en deux le disque et l'astre.

'Ce coucher de soleil a la lagune pour miroir : toutes ces lueurs, tous ces rayons, tous ces feux, toutes ces phosphorescences ruissellent sur

le clapotis des vagues en étincelles, en paillettes, en prismes, en traînées de flamme. Cela reluit, cela scintille, cela flamboie, cela s'agite dans un fourmillement lumineux perpétuel. Le clocher de Saint-Georges-Majeur, avec son ombre opaque qui s'allonge au loin, tranche en noir sur cet embrasement aquatique, ce qui le grandit d'une façon démesurée et lui donne l'air d'avoir sa base au fond de l'abîme. La découpure des édifices semble nager entre deux ciels ou entre deux mers. Est-ce l'eau qui réflète le ciel ou le ciel qui réflète l'eau? L'œil hésite et tout se confonde dans un éblouissement général.—*Gautier*, '*Italia*.'

Very near one end of the gardens is the *Church of S. Biagio*, containing the tomb of the Admiral Angelo Emo (1731–1792) by *Giovanni Ferrari*. Close to this our gondolier should turn up the Rio del Arsenale, to the principal buildings of the *Arsenal*,[1] which, begun in 1300, is nearly two miles in circuit. Its battlemented walls, protected by fourteen towers, are attributed to *Andrea Pisano*, and a beautiful gothic gate bears his name. The Renaissance gateway has quaint red towers. The statue of S. Giustina is by *Gir. Campagna*, and commemorates the Battle of Lepanto, fought on her festival, Oct. 7, 1571.

The Arsenal was the foundation of the strength of Venice, and as its ruin was the chief object of an enemy, incessant surveillance was established there. In 1428, a man suspected of intending to set fire to it for the Duke of Milan, was dragged at a horse's tail by the Schiavoni, and quartered on the Piazzetta. In 1491 three keepers of the Arsenal were appointed, who were to remain thirty-two months in office, and, during that time, were to leave their own palaces and inhabit three official houses called Paradiso, Purgatorio, and Inferno. Each was to have fifteen days' guard in turn, and during that time was never to leave the inclosure.

On either side the entrance stand the two famous *Lions* brought from Athens in 1687 by Doge Francesco Morosini.

'The lion, in a sitting posture, and ten feet in height, stood on the inner shore of the Piraeus harbour, which it seemed to guard. From

[1] The name of *Arsenal* came to this building (which Dante calls *Arzanà*) from the Arabic *darsanáa*, whence the Venetian *darsena*.

that statue the harbour itself derived the name of Porto Leone, which it bore among the Franks all through the Middle Ages and down to our own times. As such it is mentioned by Lord Byron in "The Giaour."

'The second statue, also of Pentelic marble, was nearly equal to the first in point of art, but far less good in point of preservation. The travellers of 1675 saw it on its original base, a little outside the city, near the ancient "Sacred Way." The animal is represented as couching and at rest; and Spon says that he felt inclined to address it in the following words: "Sleep on, Lion of Athens, since the Lion of the Harbour watches for thee."[1]

'Close observers must from the first have noticed with surprise that the statue of the sitting lion bore around each of its shoulders, and in serpentine folds, the remains of barbaric inscriptions. These strange characters were after a time recognised as Norwegian Runes. Their interpretation is due to M. Rafnr, an antiquary of Copenhagen. If reduced to straight lines the inscription on the lion's left shoulder is as follows:

'"Hakon, combined with Ulf, with Asmund, and with Orn, conquered this port [the Piraeus]. These men and Harold the Tall[2] imposed large fines, on account of the revolt of the Greek people. Dalk has been detained in distant lands. Egil was waging war, together with Ragnar, in Roumania and Armenia."

'We will now give the inscription from the right shoulder of the lion:

'"Asmund engraved these Runes in combination with Asgeir, Thorleif, Thord, and Ivar, by desire of Harold the Tall, although the Greeks on reflection opposed it."'—*Quarterly Review.*

The *Armoury and Museum* (open from 9 to 3, upon leaving your name) contains much of interest, especially to those conversant with naval affairs. Ordinary travellers will notice:

Lower Hall:

Model of a Venetian house, showing the piles on which it is built.
Mast of the Bucentaur.
Model of the Bucentaur.

The Bucentaur was used in the ceremony of wedding the Adriatic, which was enjoined by the gratitude of Pope Alexander III. after

[1] *Voyages de Spon et Wheler*, vol. ii. pp. 145 et 177, ed. 1679.

[2] Harold, son of Sigurd, called Hardrada, or 'the Severe.' In 1040 he overcame the Athenian insurgents; and, in 1042, dethroned the Emperor Michael and proclaimed Zoe and Theodora joint Empresses of Constantinople. He succeeded Magnus the Good upon the throne of Norway, and on September 25, 1066, was killed by an arrow in battle at Stamford Bridge, near York, whilst fighting against Harold the Saxon in behalf of his brother Tosti.

the victory of the Venetians under Doge Sebastino Ziani over the fleet of Frederick Barbarossa, and which thenceforth annually proclaimed the naval supremacy of Venice to the world. This was attended by the Papal Nuncio and the whole of the diplomatic corps, who, without protest, every year witnessed the dropping of a sanctified ring into the sea, with the prescriptive accompaniment: *Desponsamus te, mare, in signum veri perpetuique dominii.* ('We espouse thee, sea, in sign of true and lasting dominion.')

'The spouseless Adriatic mourns her lord;
And, annual marriage now no more renewed,
The Bucentaur lies rotting unrestored,
Neglected garment of her widowhood!
S. Mark yet sees his lion where he stood
Stand, but in mockery of his withered power,
Over the proud Place where an Emperor sued,
And monarchs gazed and envied in the hour
When Venice was a queen with an unequalled dower.'

Byron, '*Childe Harold.*'

Upper Hall:

Banners taken at Lepanto.
Monument and relics of Vittore Pisani, 1380.
Armour of Sebastiano Venier, hero of Lepanto, Oct. 7, 1571.
Armour of Agostino Barbarigo, 1571.
Armour of Henri IV. of France, given by him to the Republic in 1603.
Armour of Doge Contarini.
Armour of Doge Sebastiano Ziani, ob. 1178.
Armour of Gattemelata, 1438.
Armour of Cristoforo Moro, given by Pope Pius II., 1468.
Sword of Doge Pesaro.
Armour of Doge Alvise Mocenigo.
Armour used in Torture.
The Doge's Chair, used when he visited the arsenal.
Beautifully wrought Springal, by the son of Doge Pasquale Cicogna, 16th century.
Horse Armour, found at Aquileja.

The Arsenal of Venice furnished Dante with one of the most remarkable similes for his 'Inferno.'

'Quale nell' arzanà de' Viniziani
Bolle l' inverno la tenace pece
A rimpalmar li legni lor non sani

Che navicar non ponno ; e 'n quella vece
Chi fa suo legno nuovo, e chi ristoppa
Le coste a quel che più viaggi fece ;
Chi ribatte da proda, e chi da poppa ;
Altri fa remi, e altri volge sarte ;
Chi terzeruolo ed artimon rintoppa :
Tal, non per fuoco, ma per divina arte,
Bollia laggiuso una pegola spessa.'—*Inf.* xxi. 7–18.

Close to the Arsenal is the *Church of S. Martino*, formerly belonging to the Patriarch of Grado, built by *J. Sansovino*, 1540–1653. It contains :

Right, over the side door. Tomb of Doge Francesco Erizzo, by *Matteo Carnero*, 1633. After many years of peaceful reign, this Doge died as he was preparing to lead an expedition against the Turks in his 80th year.

Right of High Altar. Girolamo da Santa Croce. The Resurrection. A Bergamasque master—one of his early pictures.

On the Organ Gallery. Id. The Last Supper, 1459.

The font has four angels by *Tullio Lombardo*, 1484—amongst the best works of his period.

Near this was the (now destroyed) Cistercian convent with the famous church known as La Celestia, where the great general Carlo Zeno was buried (1418) by the Venetian sailors, who claimed it as their right towards their famous captain.

A wooden bridge and narrow calle lead to the fifteenth-century *Church of S. Giovanni in Bragora*, originally built by S. Magnus, the bishop, in obedience to a vision of the Baptist in the first years of Venice. It contains several very fine pictures :

1*st Chapel, Right.* **Giovanni Bellini.* Madonna and Child.

The perfectly divine mother is seated between two windows, through which an exquisite landscape is seen.

Paris Bordone. Last Supper.

Right Aisle. Vivarini. SS. Martin, Andrew, and James.

**Right of High Altar. Cima da Conegliano.* Helena and Constantine.

**Apse. Cima da Conegliano.* The Baptism of Christ—one of the grandest works of the master, which ought to be thoroughly studied. It can only be properly seen by standing on the

altar. The picture was badly restored in the last century. Sansovino describes how the landscape is taken from Conegliano, the beloved native place of the artist. This was probably painted in rivalry of Bellini, who treated the same subject at Vicenza.

'In the dignity of the head of Christ, in the beauty of the angels, and the solemn gestures of the Baptist, this picture is incomparable.'—*Burckhardt.*

Luigi Vivarini. The Resurrection, 1498.

'Here the hardness of Bartolommeo is mellowed, partly through the influence of Bellini, into a really noble grace and fulness.—*Burckhardt.*

Bart. Vivarini. Madonna and Saints.

The beautiful *Font* is by *Sansovino.*

In the Campo di S. Giovanni in Bragora is the fine old *Palazzo Badoer*, of 1310, inlaid with coloured marbles. It has been infamously modernised.

'The ogeed arches of the windows are more than usually good; whilst the beauty of the central window, inclosed within a square line of moulding, within which the wall is incrusted with marble relieved by medallions, is very great. The balconies of the lower windows are clearly modern, but there is a trace of the original balustrade between the shafts of the windows in the second stage; and in front of the side-lights to the upper window is a grille of iron-work taking the place of a balcony, and composed of a combination of quatrefoils. The arrangement of the windows in this part is not absolutely regular, but still the centre is very marked; and though it is of early date, the true use of the arch nowhere appears. The usual dog-tooth cornice finishes the walls under the eaves.'—*Street.*

In the Riva degli Schiavoni, close to the Ponte del Sepolcro, is the *Casa del Petrarca*, originally Palazzo dei Molin, which was given in 1362 to Petrarch by the Republic, in gratitude for the gift of part of the poet's library. The neighbouring *Chiesa della Pietà* contains a ceiling with the Triumph of Faith, the best fresco of *Giambattista Tiepolo*, and, behind the high-altar, Christ in the House of the Pharisee, a fine work of *Moretto da Brescia.*

CHAPTER V.

THE NORTH-EASTERN QUARTER OF VENICE.

In a gondola to—

S. Moisè, S. Fantino, S. Maria Zobenigo, S. Maurizio, S. Stefano, S. Luca, Corte del Maltese, S. Salvatore, S. Giuliano, S. Lio, Palazzo dei Polo, La Madonna dei Miracoli, Palazzo Sanudo, Palazzo Bembo, Casa di Tiziano, Palazzo Falier, SS. Apostoli, S. Maria dei Gesuiti, Cappella Zen, S. Felice, S. Fosca, the Servi, the Misericordia, La Madonna dell' Orto, S. Giobbe, La Maddalena.

THOSE who are obliged to select need only leave their gondolas at S. Stefano and S. Maria dell' Orto, and perhaps for the staircase in the Corte del Maltese. But this excursion is one which gives an admirable idea of the quiet bits of beauty in the side canals, of the marvellous variety of the palaces rising steeply from the pale green water, of the brilliant acacias leaning over the old sculptured walls, of the banksia roses falling over the parapets of the little courts like snowdrifts, and of the tamarisks feathering down into the water, which is ever lapping with melancholy cadence against what Ruskin calls 'the sea-stories.' Travellers may often complain of the weariness of the Venetian sights, and of their being so like one another. It is quite true that they are so, but let those who are bored sit still in their gondolas. For the sake of a few gems many churches must be visited, but the gondola days afford many delightful memories for those who never do any definite sight-seeing.

'Floating down narrow lanes, where carpenters, at work with plane and chisel in their shops, toss the light shaving straight upon the water, where it lies like weed, or ebbs away before us in a tangled heap. Past

open doors, decayed and rotten from long steeping in the wet, through which some scanty patch of vine shines green and bright, making unusual shadows on the pavement with its trembling leaves. Past quays and terraces, where women, gracefully veiled, are passing and repassing, and where idlers are reclining in the sunshine on flagstones and on flights of steps. Past bridges, where there are idlers too, loitering and looking over. Below stone balconies, erected at a giddy height, before the loftiest windows of the loftiest houses. Past plots of garden, theatres, shrines, prodigious piles of architecture—Gothic—Saracenic—fanciful with all the fancies of all times and countries. Past buildings that were high and low, and black and white, and straight and crooked; mean and grand, crazy and strong. Twining among a tangled lot of boats and barges, and shooting out at last into a Grand Canal!'—*Dickens.*

The part of Venice we are about to visit is divided by a wider canal than most into the two principal islands of *Castello* and *S. Nicolò*. It is curious to see how traces of a fierce rivalry, at least 350 years old, still appear in their popular songs, e.g:

'Nu semo Castelani e tanto basta,
E marciaremo co la fassa rossa,
E marciaremo co 'l sigaro in boca:
Faremo le cortelae, chi toca, toca!'

'E semo Nicoloti e tanto basta,
E marciaremo co la fassa nera,
La fassa nera e 'l fiore su 'l capelo
Faremo le cortelae co quei de Castelo.'

'Nulle part il n'y a plus de paroles et moins de faits, plus de querelles et moins de rixes. Les *barcarolles* ont un merveilleux talent pour se dire des injures, mais il est bien rare qu'ils en viennent aux mains. Deux barques se rencontrent et se heurtent à l'angle d'un mur, par la maladresse de l'un et l'inattention de l'autre. Les deux barcarolles attendent en silence le choc qu'il n'est plus temps d'éviter; leur premier regard est pour la barque; quand ils se sont assurés l'un et l'autre de ne s'être point endommagés, ils commencent à se toiser pendant que les barques se séparent. Alors commence la discussion.—Pourquoi n'as tu pas crié *siastali*?—J'ai crié.—Non.—Si fait.—Je gage que non, *corpo di Bacco.*—Je jure que si, *sangue di Diana.*—Mais avec quelle diable de voix?—Mais quelle espèce d'oreilles as-tu pour entendre?—Dis-moi dans quel cabaret tu t'éclaircis la voix de la sorte.—Dis-moi de quel âne ta mère a rêvé quand elle était grosse de toi.—La vache qui t'a conçu aurait dû t'apprendre à beugler.—L'ânesse qui t'a enfanté aurait dû te donner les oreilles de ta famille.—Qu'est-ce que tu dis, race de chien?—Qu'est-

ce que tu dis, fils de guenon? Alors la discussion s'anime, et va toujours s'échauffant à mesure que les champions s'éloignent. Quand ils ont mis un ou deux ponts entre eux, les menaces commencent.—Viens donc un peu ici, que je te fasse savoir de quel bois sont faites mes rames.—Attends, attends, figure de marsouin, que je fasse sombrer ta coque de noix en crachant dessus.—Si j'éternuais auprès de ta coquille d'œuf, je la ferais voler en l'air.—Ta gondole aurait bon besoin d'enfoncer un peu pour laver les vers dont elle est rongée.—La tienne doit avoir des araignées, car tu as volé le jupon de ta maîtresse pour lui faire une doublure.—Maudite soit la madone de ton traguet pour n'avoir pas envoyé la peste à de pareils gondoliers!—Si la madone de ton traguet n'était pas la concubine du diable, il y a longtemps que tu serais noyé.—Et ainsi de métaphore en métaphore on en vient aux plus horribles imprécations; mais heureusement, au moment où il est question de s'égorger, les voix se perdent dans l'éloignement, et les injures continuent encore longtemps après que les deux adversaires ne s'entendent plus.'—*George Sand.*

The first canal on the right beyond the mole of the Piazzetta leads speedily to the gorgeous façade of the *Church of S. Moisè*, built by *A. Tremignan*, 1688.

'Notable as one of the basest examples of the basest school of the Renaissance.'—*Ruskin.*

'Culmine d' ogni follia architettonica.'—*Lazari.*

The church contains, near the entrance, the grave of Law, the originator of the South Sea Bubble, who died here, 1729. Montesquieu, who met him at Venice, wrote:

'C'était le même homme, toujours l'esprit occupé de projets, toujours la tête remplie de calculs et de valeurs numéraires ou représentatives. Il jouait souvent, et assez gros jeu, quoique sa fortune fût fort mince.'

Chapel left of Altar. Palma Giovane. The Last Supper.

Tintoretto. Christ washing the disciples' feet. An important picture.

The Via 22 Marzo and the Calle delle Veste lead hence to the *Church of S. Fantino.* It contains:—

Right. Monument of the physician Parisano Parisani, 1609, by *Giulio del Moro.*

Cappella Maggiore. A work of Sansovino, 1533. *Right wall.* Lombard Monument of Bernardino Martini, 1518.

Monument of Vinciguerra Dandolo, with a splendidly sculptured eagle, 1517.

Giovanni Bellini. Holy Family

L' Ateneo Veneto, close to the church, was formerly the Scuola di S. Girolamo, belonging to a confraternity devoted to the burial of the dead, but through the present century it has been occupied by a literary and scientific academy. The architecture is by *Francesco Contino.* In the façade is a noble relief of the Crucifixion by *Aless. Viitoria.* The upper halls are decorated with paintings by Tintoret, Leonardo Corona, Palma Giovane, &c. In the Sala Maggiore are some fine busts by *Aless. Vittoria.* In the hall of entrance is the tomb of Santorio Santorio (1636), a famous physician, brought from the Church of the Servi.

Returning by the Calle delle Veste to the Via 22 Marzo, and passing the Ponte delle Ostreghe, one reaches :—

The *Church of S. Maria Zobenigo* (or del Giglio), founded by the extinct family of Zobenico, in the ninth century. The existing building (1680-83) is due to the munificence of the Barbaro family, four of whom are represented on the façade.

'S. Maria Zobenigo is the most impious building, illustrative of the degradation of the Renaissance.'—*Ruskin.*

The church contains the tomb of the procurator Giulio Contarini by *Aless. Vittoria*, and a statue of Christ by *Giulio del Moro* ; also :

**2nd Altar on right. Tintoret.* Christ with SS. Giustina and Agostino.

'Christ appears to be descending out of the clouds between the two saints, who are both kneeling on the sea-shore. It is a Venetian sea, breaking on a flat beach, like the Lido, with a scarlet galley, in the middle distance, of which the chief use is to unite the two figures by a point of colour. Both the saints are respectable Venetians of the lower class, in homely dress and with homely faces. The whole picture is quietly painted, and somewhat slightly ; free from all extravagance, and displaying little power except in the general truth or harmony of colours so easily laid on. It is better preserved than usual, and worth dwelling upon as an instance of the style of the master when *at rest.*'—*Ruskin*, '*Stones of Venice*,' vol. iii.

Turning to the right, and crossing two bridges, we reach the *Church of S. Maurizio*, which contains sculptures by

Domenico Fadiga. Near it is the *Scuola degli Albanesi*, founded by Albanian merchants in 1447. The buildings are of 1500 : some curious reliefs are let into the walls.

Looking upon the same Campo is the *Palazzo Baffo*, of the sixteenth century, once covered with frescoes by *Paul Veronese*, of which few vestiges remain. In the neighbouring Calle del *Dose* is the *Palazzo da Ponte* built by Doge Nicolò da Ponte (1578–1585). This palace was also adorned with frescoes, attributed to *Procaccino*.

The *Church of S. Stefano* was built by Augustinian friars (1294–1320). Its handsome gothic door is probably by the *Masegne*. 'The manner of the introduction of the figure of the angel at the top of the arch is full of beauty.' [1]

'The want of proper balance between decoration and the thing decorated, and of fit subordination of detail to general effect, becomes more and more palpable as we approach the period of the Renaissance. About this gothic arch the stone vegetation is absolutely rank, and quite out of proportion with the dimensions of the arch itself.'—*Perkins*, '*Italian Sculptors*.'

'The interior of S. Stefano is very fine and unlike what is common in the North of Europe. The dimensions are very large. The nave is about 48 ft. wide, and the whole length about 170 ft. There are a cloister and a chapter-house north of the nave, and a campanile detached at some distance to the east. The arcades of six pointed arches dividing the nave from either aisle are very light, and supported on delicate marble columns, whose capitals, with square abaci and foliage of classical character, hardly look like gothic work. The masonry and mouldings of these arches are not arranged in a succession of orders, as is the case in almost all good pointed work, but have a broad, plain soffit, with a small and shallow moulding at the edge, finished with a dentil or fillet ornament, which, originally used by the architect of S. Mark's in order to form the lines of constructional stonework within which his encrusted marbles were held, was afterwards, down to the very decline of pointed architecture, used everywhere in Venice—not only in its original position, but, as at S. Stefano, in place of a label round the arch.'—*Street*.

Novello Carrara, lord of Padua, cruelly strangled (1405) in the prisons of the Republic with his two sons, Jacopo and Francesco III., was buried with great pomp in this church on the day after his murder, but the spot of his grave is unknown.

[1] Ruskin, *Stones of Venice*.

In the centre of the nave is the slab tomb of Doge Francesco Morosini (1694), by *Filippo Parodi.* This great doge, distinguished as a general in the defence of Candia, and by the capture of Athens, which brought him the name of 'Peloponnesiaco,' deserved a nobler monument. Making the round of the church we see :

Right (above the tomb of Grazioso Grazioli, 1588), the sepulchral inscription of Jacopo dal Verme, 1408, a famous condottiere, who passed from the service of Gian Galeazzo Visconti (1404) to the service of Venice, and was general in the war against Francesco Novello of Carrara. He fell fighting against the Turks in 1408.

Near the Entrance to the Sacristy. An altar erected by Jacopo Suriano, a physician of Rimini, where he is represented kneeling with his wife Eugenia at the feet of the Virgin and Child. 16th century.

Sacristy. At the sides of the altar. *Vivarini*, SS. Lorenzo and Nicolò.

Choir. Reliefs of great beauty by *Vittore Camelio.* Bronze candelabra of the school of Aless. Vittoria, 1577. Before the altar the grave of the Archduke Frederick of Austria, 1847.

Chapel left of High Altar. Tomb of C. B. Ferretti, a lawyer of Vicenza, attributed to *Sanmicheli*, 1557. It once bore a noble bust by Aless. Vittoria.

Baptistery. Statue of the Baptist by *Giulio del Moro.*

Over the Cloister Door. Monument of Bartolommeo d' Alviano, a brave general of the Republic, taken prisoner by Louis XII., but who returned to be distinguished in many sieges and battles, 1515.

Cloister. Dilapidated frescoes by Pordenone. Fine Lombard doorway by Fra Gabriele, 1532. Near the door into the church the fine tomb of Doge Andrea Contarini, under whom the glorious victory of Chioggia was gained, corbelled out of the wall, 1382. 'MCCCLXVII. Dux creatus ; MCCCLXXXII. in coelum sublatus.'

'On one wall of this court are remains—very shadowy remains indeed—of frescoes painted by Pordenone at the period of his fiercest rivalry with Titian ; and it is said that Pordenone, while he wrought upon the scenes of scriptural history here represented, wore his sword and buckler, in readiness to repel an attack which he feared from his competitor. The story is very vague, and I hunted it down in divers authorities only to find it grow more and more intangible and uncertain, but it gave a singular relish to our daily walk through the old cloister.' *Howells.*

Left of the principal entrance. The noble tomb of Jacopo Suriano of Rimini, 1551. His statue reposes upon a very rich urn, and, with

the bas-relief of the lunette, and the exquisite surrounding ornaments, is amongst the most beautiful specimens of the Lombard art of the 16th century.

The arched bridge under the choir (which is built over a canal) should be noticed.

The *Campo di S. Stefano* contains a modern statue of Nicolò Tommaseo (1802–74), and a number of beautiful old buildings. The *Palazzo Loredan* (sixteenth century), of Ionic and Corinthian architecture—once adorned with frescoes by Giuseppe Salviati; the *Palazzo Morosini* of the sixteenth century, in which the Doge Francesco Morosini, surnamed Peloponnesiaco, was born, and which contains his bust, executed at the cost of the Republic in his lifetime; the huge *Palazzo Pisani*, of the seventeenth century; and the *Palazzo Baffo*, of the sixteenth century, once covered with frescoes by Paul Veronese. In the calle which leads to the Campo S. Samuele is a house with a most beautiful parapet, having delicately carved devices in stone let into each pinnacle.

'Out of the crooked and bewildering streets, with their bright medley of form and colour, we emerge on to the *campi* in front of the churches, to which they were originally attached as burial-grounds. Each of these squares is now a little centre of life, and has its farmacia and grocery and fruiterer's shop, perhaps a palazzo with the upper stories to let, sometimes a tree or two swaying leafy boughs against the balconies. Each has its well, generally raised on steps, round which the gossips of the place collect, and where you may glean many a characteristic and amusing incident of Venetian life. Every morning at eight o'clock the iron lid which closes its mouth is unlocked, and then there is a clanking of heels on the stone pavement and a brisk chattering of tongues, as the water-carriers, stout-built peasant maidens from Friuli, each wearing the same high-crowned hats and short skirts, come to fill their copper buckets at the well.'—*Julia Cartwright.*

Behind S. Stefano is the wide Campo S. Angelo, which once contained the Church of S. Angelo, destroyed 1838, where Domenico Cimarosa, the musician, was buried in 1801. A little beyond is the *Church of S. Luca*, built 1581, which contains a picture of S. Luke and the Virgin by *Paul Veronese*. Here, with the grammarian Dionisio Atanigi, and the historian Alfonso Ulloa, Pietro Aretino is buried.

'Sur le mur est son portrait, par Alvise dal Friso, neveu et élève de Paul Véronèse ; mais il n'y a aucune trace de sa sépulture, qui probablement aura disparu lorsque l'église fut refaite, à la fin du xvime siècle. Les curés de la paroisse se sont transmis de l'un à l'autre que l'Arétin, près de mourir, ayant reçu l'extrême-onction, dit en riant ce vers que la bouffonnerie italienne rend peut-être moins impie qu'il ne le paraît :

"Guardatemi da' topi, or che son unto."—*Valery.*

Opposite this church is the Teatro Rossini, and just beyond it the *Palazzo Contarini Mocenigo*, a fine Renaissance building of the fifteenth century. By taking the Calle della Vida out of the Campo Manin we come to the Calle delle Locande, in which, in the courtyard called *Corte del Maltese*, is a beautiful circular twisted staircase of the fifteenth century, probably by one of the Lombardi. 'It has continuous open arcades following the rise of the steps, the usual shafted balustrade filling the lower part of the openings between the columns.' The palace to which this staircase appertained, belonged originally to the Contarini del Bovolo, afterwards to the extinct family of Minelli.

In the neighbouring *Campo S. Benedetto* is a splendid half-ruined gothic palace, once belonging to the Pesaro family. The brackets of its balconies, the flower-work on its cornices, and the arabesques on the angles of the balconies themselves, deserve attention. The *Church of S. Benedetto*, of 1619, contains :—

2nd Altar, right. Bernardo Strozzi, called *Il Prete Genovese*, S. Sebastian.

Doge Domenico Contarini was buried in this church, in 1675.

Near this, in the *Campo Manin*, formerly *S. Paternian*, is the red house of Daniele Manin (ob. 1857), honoured as having been instrumental in re-establishing the independence of Venice in 1848. His trumpery statue by *Luigi Borro* was erected here in 1875, the Church of S. Paterniano and the interest of the campo being demolished to make room for it !

By a narrow calle, or a winding canal, we reach the

Church of S. Salvatore, built on the site of a church of the twelfth century, in the porch of which Pope Alexander III. is said to have taken refuge for the night. The façade is of 1663. The interior is interesting as the work of *Tullio*, one of the great architect family of the *Lombardi*, of whom Venice possesses so many masterpieces. It contains:

Right. 2nd Altar. Gir. Campagna. Madonna and Child.

Jacopo Sansovino. The stately tomb of Doge Francesco Venier—of uneventful reign, 1554-56, in a classic style, yet showing the influence of the Lombard school. The figure of the dead Doge is magnificent.

3rd Altar. Titian. The Coronation of the Virgin.

Right Transept. Bernardino Contino, 1570. The tomb of the famous Caterina Cornaro, who, born 1454, married in 1468 Jacopo Lusignano, King of Cyprus, and in 1473 was left a widow with one child, which died soon after its father. Harassed by wars domestic and foreign, she ceded the island of Cyprus, the key of Eastern commerce, to the Republic of Venice in 1489, and received the Castle of Asolo and the right of retaining her proud titles in recompense. Treated with the utmost distinction at Venice, she died there in 1510.

Chapel right of High Altar. Bonifazio. The Martyrdom of S. Theodore.

High Altar. Titian. The Transfiguration. On the altar a beautiful *Pala d' Argento* of 1290.

**Chapel left of Altar.* The Supper at Emmaus. A very beautiful and important picture ascribed by tradition to Giovanni Bellini: by Crowe and Cavalcaselle to Carpaccio: by Layard to Benedetto Diana, a little-known scholar of Bellini.

The *Organ Gallery* is by *Sansovino.* Left of the organ is an altar by *Gugl. Bergamasco*, with a figure of S. Jerome by *Tommaso Lombardo.*

Here are also the tombs of Doges Lorenzo (1559) and Girolamo Priuli (1567) by *Cesare Franco.* The statues of S. Lawrence and S. Jerome in the upper part of the great monument are by *Giulio del Moro.*

Close to the church is the *Scuola di S. Teodoro*, built in the seventeenth century, from designs of *Giuseppe Sardi* and at the expense of one Jacopo Galli, for the Confraternity of S. Teodoro.

The *Church of S. Giuliano*, a little behind S. Salvatore, was designed by *Aless. Vittoria* and furnished by *Sansovino* in the sixteenth century. Over the entrance is a very effective seated bronze statue of Tommaso da Ravenna by *Sansovino.* The church contains:

1*st Altar, right. Paul Veronese.* Dead Christ supported by Angels.

High Altar. Gir. da Santa Croce. The Coronation of the Virgin.

1*st Altar, left. Boccaccino da Cremona.* The Virgin and four Saints—signed.

Farther east is the *Church of S. Lio* (S. Leone) originally built by the Badoer family and dedicated to Pope Leo IX. It was rebuilt in 1619, and contains :

Left, 1*st Altar. Titian.* S. James—much injured by restorations.

Chapel right of High Altar. Beautiful sculptures in the manner of Tullio Lombardo. The pendentives of the cupola deserve attention.

A few minutes in the gondola bring us to the *Church of S. Gian* (*Giovanni*) *Crisostomo*, a work of *Sebastiano da Lugano* and *Moro Lombardo* in 1489. It contains :

**Right,* 1*st Altar. Giov. Bellini,* 1513. SS. Jerome, Christopher, and Augustin.

'Bellini was over eighty when he painted his last or almost last picture, so touching in its appropriateness to his great age and concluding life—the old S. Jerome in S. Giovanni Crisostomo, seated high upon a solitary mount with a couple of admiring saints below.'—*Oliphant*, '*The Makers of Venice.*'

High Altar. Sebastian del Piombo. S. Chrysostom and other Saints.

Last Altar but one. Tullio Lombardo (a relief). Coronation of the Virgin.

In the Corte della Sabbionera (formerly del Millione[1]) behind the church, is the *Palazzo dei Polo*, of the twelfth century, with beautiful gothic windows, a lovely cross let into the wall, and an Arabic door-frame. The details of this house are well worth study. It was the birthplace of the famous traveller Marco Polo, in 1259, and he died here in 1323. In his time it was 'un bellissimo e molto alto palazzo.'[2] In the *Calle del Bazatin*, near, is a house with a brick parapet with beautiful varied mouldings, crested with Arabian ornament.

[1] In remembrance of the marvellous stories of the riches of Kublai Khan told by the traveller Marco Polo.

[2] Ramusio.

Passing Ponte di S. Gian Crisostomo, and taking the Calle del Fruttarol to the right, and then the Calle de' Miracoli, one reaches the beautiful Renaissance *Church of La Madonna de' Miracoli*, possessing the utmost individuality. It was built by *Pietro Lombardo* (1484–1489), and, one of the most perfect specimens of his style, is worthy of being classed with the masterpieces of antiquity. The material is rich white marble, inlaid with red and black. The decorations are very rich and delicately executed. The interior is also by *Pietro Lombardo*: the proportions of the balustrade and other decorations of the Cappella Maggiore deserve the minute attention of architects. The statues of SS. Francesco and Chiara are by *Gir. Campagna*. The church has been restored 1885–86.

'It seems almost incredible that eight years sufficed for the construction and ornamentation of this church, which is one of the most elaborate examples of Renaissance architecture. Without and within, its walls, doorways, and pilasters are covered with leaves, flowers, birds, and strange creatures born of a fancy wayward but ever logical in its deductions from nature, not carelessly carved, but conscientiously worked out in every detail with equal taste and skill. The rich balustrades of the staircase leading to the chapel of the Sanctuary are adorned with small half-figures of the Virgin, the Angel of the Annunciation, S. Francis, and S. Chiara, and the pilasters and panels about it are filled with ornaments inspired by but not copied from the antique.'—*Perkins*, '*Italian Sculptors*.'

One should follow the calle at the side of the church, and cross the bridge of S. Maria Nuova to admire the apse and campanile, executed by Pietro Lombardo between 1484 and 1489.

The *Palazzo Sanudo* near this is a noble gothic fourteenth century palace with Byzantine cornices and fragments, especially in its inner court. Its door is quite perfect, 'retaining its wooden valve richly sculptured, its wicket for examination of the stranger demanding admittance, and its quaint knocker in the form of a fish.' The house was the residence of Marino Sanudo (1466–1535), who wrote fifty-five folio volumes on the history of Venice and the world.

In the Campo di S. Maria Nuova is the *Palazzo Bembo*, on the front of which is a niche with a figure bearing a sundial, erected, as an inscription tells, by Giammatteo Bembo (1491–1570), in memory of his friends Paolo Giovio and Sebastiano Münster. Close by, converted into a magazine, is the *Church of S. Maria Nuova* (1536), where Doge Nicolò Contarini was buried in 1631. A little farther is the *Campo di Tiziano*, where the *House of Titian*, which he inhabited from 1531 to 1576, is marked by an inscription.

'This house, which is now hemmed in by larger buildings of later date, had in the painter's time an incomparably "lovely and delightful situation." Standing near the northern boundary of the city, it looked out over the lagoon, across the quiet isle of sepulchres, San Michele, across the smoking chimneys of the Murano glass-works, and the bell-towers of her churches, to the long line of the sea-shore on the right, and to the mainland on the left; and beyond the nearer lagoon islands and the faintly-pencilled outlines of Torcello and Burano in front, to the sublime distance of the Alps, shining in silver and purple, and resting their snowy heads against the clouds. It had a pleasant garden of flowers and trees, into which the painter descended by an open stairway, and in which he is said to have studied the famous tree in the Death of Peter Martyr. Here he entertained the great and noble of his day, and here he feasted and made merry with the gentle sculptor Sansovino, and with their common friend the rascal poet Aretino.'—*Howells.*

Returning a little, we enter the Campo, which contains the *Church of S. Canciano* of the seventeenth century.

Turning to the right by the Ponte di S. Canciano and by the Campiello della Cason, one reaches the Campo dei SS. Apostoli.

Near this, on the Rio dei SS. Apostoli, is the *Palazzo Falier*, containing some portions of the house of Marino Faliero, beheaded 1355. The beautiful Byzantine window is of the thirteenth century.

'But for this range of windows, the little Piazza SS. Apostoli would be one of the least picturesque in Venice; to those, however, who seek it on foot, it becomes geographically interesting from the extraordinary involution of the alleys leading to it from the Rialto. It is only with much patience, and modest following of the guidance of the marble thread beneath his feet, that the pedestrian will at last emerge over a steep bridge into the open space of the Piazza, rendered cheerful in

autumn by a perpetual market of pomegranates, and purple gourds, like enormous black figs; while the canal, at its extremity, is half blocked up by barges laden with vast baskets of grapes as black as charcoal, thatched over with their own leaves.

'Looking back, on the other side of the canal, he will see the windows and the arcade of pointed arches beneath them, which are the remains of the palace of Marino Faliero. The balcony is, of course, modern, and the series of windows has been of greater extent, once terminated by a pilaster on the left hand, as well as on the right, but the terminal arches have been walled up. What remains, however, is enough, with its sculptured birds and dragons, to give a very distinct idea of the second order window in its perfect form.'—*Ruskin*, '*Stones of Venice*,' ii. vii.

Close by is the *Scuola dell' Angelo Custode*, of the eighteenth century, containing a Christ in Benediction, by Titian. The building is now used as a German Protestant chapel.

The feeble *Church of the SS. Apostoli*, with a campanile by Andrea Tirali (1672), contains :

Right. The Cappella Corner (*Cornaro*), a very beautiful reproduction of the Lombard style in 1510 by *Gugl. Bergamasco*. It contains the 16th-century monuments of Marco and Giorgio Corner, the father and uncle of Caterina, Queen of Cyprus, who induced her to renounce her kingdom in favour of the Republic. The unhappy queen (widowed at nineteen, and forced by the Republic to abdicate at twenty-five, and to live henceforth in honourable retirement at Asolo) is also buried here.

'Caterina died in Venice on the 10th of July, 1510, fifty-six years old. On the 11th a bridge of boats was made across the Grand Canal from the Cornaro Palace to the other side. The dead queen was followed by the patriarch, the signory, the vice-doge, the archbishop of Spalato, and an immense crowd of citizens with torches in their hands. There was something fitting in the manner of her burial, for the night was a stormy one, with heavy wind and rain. On her coffin lay the crown of Cyprus—outwardly, at least, Venice insisted that her daughter was a queen; but inside, her body lay shrouded in the habit of S. Francis, with cord and cowl and coarse brown cloak. Caterina was carried to the Cornaro chapel, and next day the funeral service was performed. Over her grave Andrea Navagero, poet, scholar, and ambassador, made the oration that bade farewell to this unhappy queen, whose beauty, goodness, gentleness, and grace were unavailing to save her from the tyrannous cruelty of fate.'—*Horatio F. Brown*, '*Venetian Studies*.'

Left of High Altar. Paul Veronese. The Descent of the Manna,

At the end of this canal to the east is the *Church of S. Maria dei Gesuiti* (or S. Maria Assunta), due externally to *Giambattista Fattoretto*, and internally to *Domenico Rossi* (1715–30). It contains:

Chapel right of High Altar. Tomb of Orazio Farnese, distinguished n the Battle of the Dardanelles (1654).

High Altar. A curious work of the Carmelite Father, *Giuseppe Pozzo.*

Chapel left of High Altar. Tomb of Doge Pasquale Cicogna, 1585–95, builder of the Bridge of Rialto, by *Girolamo Campagna.*

Following Altar. J. Tintoretto. The Assumption.

Last Altar. Titian. The Martyrdom of S. Lorenzo. Spoilt by time and restoration.

Entrance Wall. Tomb of the procurators Priamo, Giovanni, and Andrea Lezze, of the 17th century.

The patriot, Daniele Manin, is buried here, the church having been rebuilt in 1715 by the liberality of his family. After being imprisoned by the Austrians, he was released by the people, and became their heroic leader, driving out the Austrian Marshal, and proclaiming the Republic at the Piazza. In less than a year the city was besieged, but only capitulated when all its supplies were at an end. Manin was exiled and supported himself by giving lessons in Italian at Paris, where he died and whence his body was brought back in state when Venice was finally evacuated by the Austrians.

In the Campo de' Gesuiti, opposite the church, and attached to the *Scuola de' Crociferi*, is the *Cappella Zen*, sometimes called *Oratorio di SS. Filippo e Luigi*, or *Chiesa dell' Ospedaletto.* It is entered by a gothic portal surmounted by a bas-relief of the Virgin and Child, to whom a kneeling pilgrim is presenting a model of the church, and a book. The interior has a good panelled ceiling with an Assumption by *Palma Giovane* in the centre. The pictures round the walls are also, for the most part, by *Palma Giovane*, though those of the Flagellation and Deposition have been recently ascribed to *Tintoret.* They are :—

Left Wall. 1. Doge Pasquale Cicogna hearing mass in a senator's robe. 2. The same Doge receiving the news of his promotion to the ducal dignity. 3. The same Doge visiting this church.

Left of Altar. Pope S. Clement instituting the Order of the Crociferi. *Left of Altar.* Pope Paul IV. giving the ambassador of Venice a brief for the Crociferi.

Right Wall. The Flagellation. The Deposition.

Wall opposite the Altar. The Saviour in glory, with Doge Raniero Zen and his wife granting the privileges of the Hospice.

Near this, on the Fondamenta Zen, is the *Palazzo Zen*, of 1531. Farther down the Fondamenta is the *Collegio Marco Foscarini*, occupying the old monastery of S. Catherine. In the church are :

High Altar. Paul Veronese. The Marriage of S. Catherine. An important work of the artist.

At the sides of the Choir. Tintoret. Six pictures of the Life of S. Catherine.

At the end of the Fondamenta we may cross the Ponte Molin, and then the Ponte Priuli, and follow the new Via Vittorio Emanuele to the *Church of S. Felice*, founded 960, and rebuilt 1551–56 in the style of the Lombardi. It contains :

Right, 3rd Altar. Tintoretto. S. Demetrio and a Suppliant of the Ghisi Family.

High Altar. Domenico Cresti da Passignano. The Redeemer, with S. Felix and two Suppliants. Statues of Faith and Charity by *Giulio del Moro.*

Over the door of the Sacristy. An inscription commemorating the baptism of Clement XIII. (Carlo Rezzonico) in this church, March 29, 1693.

To the right of the neighbouring Ponte di Pasqualigo, rises the beautiful fifteenth-century front of the *Palazzo Giovanelli*, supposed to be the work of Filippo Calendario. A few steps distant is the Campo di S. Fosca, where, behind the apse of the church, beyond the Rio, we see the façade of a *Palazzo Vendramin* of the fifteenth century, with a beautiful portal. The *Church of S. Fosca*, built 1679, has nothing of interest except its fifteenth-century campanile. The

painter Bernardo Strozzi, 'Il Prete Genovese,' was buried in this church. Crossing the Ponte di S. Antonio, we may see the *Church of La Maddalena*, built by Tommaso Temenza (1750–55). Returning to the Campo di S. Fosca and crossing the Ponte senza Parapetti, we should turn to the left along the Fondamenta beyond the *Ponte Diedo*, where Fra Paolo Sarpi, the great Venetian theologian, lawyer, and metaphysician, was stabbed as he was returning from S. Marco to his own convent of the Servi, October 3, 1607.

'In 1607, Gaspar Schoppe, the publicist, while passing through Venice, sought an interview with Sarpi, pointed out the odium which Fra Paolo had gained in Rome by his writings, and concluded by asserting that the Pope meant to have him alive or to compass his assassination. In September of the same year the Venetian ambassador at Rome received private information regarding some mysterious design against a person or persons unknown, at Venice, in which the Papal Court were implicated, and which was speedily to take effect. On October 5 Sarpi was returning about five o'clock in the afternoon to his convent at S. Fosca, when he was attacked upon a bridge by five ruffians. It so happened that on this occasion he had no attendance but his servant Fra Marino; Fra Fulgenzio and a man of courage, who usually accompanied him, having taken another route home. The assassins were armed with harquebuses, pistols, and poniards. One of them went straight at Sarpi, while the others stood on guard and held down Fra Marino. Fifteen blows in all were aimed at Sarpi, three of which struck him in the neck and face. The stiletto remained firmly embedded in his cheek-bone between the right ear and nose. He fell to the ground senseless; and a cry being raised by some women who had witnessed the outrage from a window, the assassins made off, leaving their victim for dead. It was noticed that they took refuge in the palace of the Papal Nuncio, whence they escaped that same evening to the Lido, *en route* for the States of the Church. An old Venetian nobleman of the highest birth, Alessandro Malipiero, who bore a singular affection for the champion of his country's liberty, was walking a short way in front of Sarpi beyond the bridge upon which the assault was perpetrated. He rushed to his friend's aid, dragged out the dagger from his face, and bore him to the convent. There Sarpi lay for many weeks in danger, suffering as much, it seems, from his physicians as from the wounds. . . . In the future he took a few obvious precautions, passing in a gondola to the Rialto, and thence on foot through the crowded Merceria to the Ducal Palace. Otherwise, he refused to alter the customary tenor of his way.'—*Symonds*, '*Renaissance in Italy*.'

At the head of the Fondamenta are the ruins of the magnificent *Church of the Servi*, demolished in 1812, consisting chiefly of the wall surrounding the *Istituto Canal*, and of two gateways. The destruction of this church, which dated from 1330, has been the greatest injury inflicted upon Venice in the present century. It contained the tombs of Doge Vendramin, now in SS. Giovanni e Paolo : of Doge Francesco Dona, destroyed with the exception of the statue, which is preserved at Maren near Conegliano ; of Verde della Scala, now at SS. Giovanni e Paolo ; of Giovanni Emo, General of the Republic (1483), destroyed except the statue, which is now in the museum at Vicenza ; and of Admiral Angelo Emo, now at S. Biagio. In the refectory was the famous Paul Veronese, of the Supper in the Pharisee's House, now in the Louvre. Here also, amongst other illustrious monks, was buried Fra Paolo Sarpi, whose ashes were transported to S. Michele of Murano.

'The end of Sarpi's life consecrated the principles of duty to God and allegiance to his country which had animated its whole course. He fell into a bad state of health ; yet nothing would divert him from the due discharge of public business.

'All the signs of the soul's speedy departure from that age-enfeebled body, were visible ; but his indefatigable spirit sustained him in such wise that he bore exactly all his usual burdens. When his friends and masters bade him relax his energies, he used to answer : "My duty is to serve and not to live ; there is some one daily dying in his office." When at length the very sources of existence failed, and the firm brain wandered for a moment, he was once heard to say, "Let us go to S. Mark, for it is late." The very last words he uttered, frequently repeated, but scarcely intelligible, were "Esto perpetua," *May Venice last for ever !* This was the dying prayer of the man who had consecrated his best faculties to the service of his country. But before he passed away into that half-slumber which precedes death, he made confession to his accustomed spiritual father, received the Eucharist and Extreme Unction, and bade farewell to the superior of the Servites, in the following sentence : "Go ye to rest, and I will return to God, from whom I came." With these words he closed his lips in silence, crossing his hands upon his breast and fixing his eyes upon a crucifix that stood before him.' *Symonds*, '*Renaissance in Italy*.'

Close to the ruins of the church is the *Scuola del Volto*

Santo, built, in 1360, by Lucchesi established at Venice, and decorated in 1370 with a representation of the story of the Volto Santo at Lucca, by *Nicolò Semitecolo*.

Returning to the Ponte senza Parapetti, and turning to the left, we find the *Church of S. Marziale*, dating from 1133, but rebuilt 1693–1721. It contains:—

Left, 1*st Altar*. *Titian*. Tobias and the Angel.

The Festa of S. Marziale (July 1) was always celebrated by the Republic, being the anniversary of three of its famous victories.

Crossing the neighbouring Ponte di S. Marziale, and turning to the right by the Fondamenta della Misericordia as far as the bridge, then turning to the left, and crossing the wooden bridge of the Abbazia, we reach the *Abbazia della Misericordia*, dating from the tenth century, but modernised.

The district is called *Fondamenta dei Mori*, from having been the residence of three brothers Rioba, who came from the Morea, and were on that account vulgarly called Mori. Their palace is adorned with a spirited relief of a Moor leading a laden camel. At the angle of the wall is a figure regarded as the Pasquino of Venice—*Sior Antonio Rioba*, the predecessor of Pantaloon, for

'The Planter of the Lion of S. Mark, the standard of the Republic, is the real origin of the word Pantaloon — Piantaleone, Pantaleon, Pantaloon.'—*Byron*, *Notes to* '*Childe Harold*.'

It was in this building that the famous artist Jacopo Robusti, called Il Tintoretto, lived and worked, and here he died, May 31, 1594.

Close by rises the *Church of La Madonna dell' Orto*. Originally built in honour of S. Cristoforo, by *Fra Tiberio da Parma*, who died in 1371, its dedication was changed after the discovery of a rude image of the Virgin in a neighbouring kitchen garden in 1377. In 1399 the church was almost rebuilt, and its façade was added in the latter part of the fifteenth century, and is attributed to Bartolommeo Bon:

the statues are certainly his. Since a recent restoration, an attempt has been made to revive the old name of S. Cristoforo.

'The doorway and rose windows are of red and white marble, and in the side windows the tracery and monials are of white marble, and the jambs alternately red and white. The rest of the wall is brick, but has been plastered and washed with pink. The windows at the end of the aisles are remarkable for transoms of tracery supported upon two heights of delicate marble shafts, and entirely independent of the glazing that is fixed in frames within them. This kind of arrangement, incongruous and unsatisfactory as it is here, is worth recollecting, as being suggestive of an obvious opening for the use of traceried windows in domestic work; and it is a plan of most frequent occurrence in the best Italian ecclesiastical architecture.'—*Street.*

To see this church well it should be visited after 2 P.M. The interior is very handsome. It is almost entirely of brick. Luigi Orsini, strangled in prison by order of the Republic, after his murder of Vittoria Accoramboni, is buried in this church. Here also rest Alessandro Leopardi, Ramusio the geographer, and Tintoretto, with his family.

'J'ai regretté de ne point trouver de traces du tombeau du Tintoret et de celui de Marietta Robusti, sa fille et son élève, qu'il eut la douleur de perdre dans un âge peu avancé; Marietta, grand peintre de portraits, était encore célèbre par les grâces de sa personne et ses talents comme musicienne et cantatrice, talents qu'elle devait aux leçons du Napolitain Jules Zacchino, le Cimarosa de son temps; invitée à se rendre à la cour de Philippe II., de l'empereur Maximilien, et de l'archiduc Ferdinand, son père ne put jamais se séparer de la fille dont il était si fier; il la maria à un joaillier Vénitien, homme de bon sens, désintéressé, et qui préférait que sa femme fît le portrait de ses confrères ou de ses amis au lieu de peindre les riches et les grands. La mort de Marietta fut à Venise une perte publique, et Tintoret voulut qu'elle reposât à Ste Marie dell' Orto, au milieu de ses propres chefs-d'œuvre, qu'il semblait en quelque sorte lui consacrer.'—*Valery.*

The church contains :—

**Right Aisle.* 1*st Altar. Cima da Conegliano.* The Baptist between SS. Mark and Peter, and SS. Jerome and Paul. Behind, a tree stands out against a clear sky—beautiful drawing of the leaves and branches, also of the flowers in the foreground.

'The type of S. John the Baptist was, perhaps, the best adapted to

the genius of Cima, who has not only surpassed himself in it, but in the conception of the character has left the greatest painters of the age—Titian and Raffaelle included—far behind him. Cima's superiority in this respect must be admitted by all who see this his *chef-d'œuvre*, in which the spare form of the Baptist is represented clothed in a garment of camel's hair, his visage pale and hollow, and his eyes ecstatically raised towards heaven ; he is mounted on a sort of pedestal, around which are ranged S. Mark, S. Jerome, S. Peter, with his inspired look, S Paul, grasping with an air of authority the sword of the Word ; the whole forming a group which will bear comparison with the most perfect productions of Christian Art in Venice.'—*Rio.*

This beautiful picture is framed in an altar by *Leopardi.*

3rd Altar. Sansovino. Statue of the Madonna.

Tomb of Girolamo Gavazza, ambassador from the Republic to Spain, 1681.

4th Altar. Daniel Vandyke. Martyrdom of S. Lorenzo.

On right wall near the end. Palma Vecchio. A group of Saints.

'S. Vincent stands in the centre on a kind of platform : he is habited in the deacon's robe, here of a deep glowing red, richly embroidered ; he holds the palm, and has no other attribute ; the face is divinely beautiful—mild, refined, and elevated to a degree uncommon in the Venetian school. Four saints stand around him ; St. Helen with her cross, a Dominican (I think St. Vincent Ferrer), a pope, and a martyr-saint whom I cannot name. This picture is almost, if not quite, equal to the famous S. Barbara of the same artist.'—*Jameson,* '*Sacred Art,*' ii. 553.

Cappella di S. Mauro. At the foot of the Altar is the gravestone of Giovanni de Sanctis, 1392, a sculptor, who executed the Madonna over the door. The beautiful figure in low relief is probably from his own hand. On the left of that of De Sanctis is the gravestone which originally covered the ashes of Tintoret and his family.

In Sacristy. Gaspare Morazzone. The head of S. Christopher (because his knee-cap is a relic over one of the altars). A curious set of pictures of the saints of Venice are preserved here.

Chapel right of High Altar. Gir. Santa Croce. SS. Augustine and Jerome.

Apse. Flat tomb of Giovanni Grimani, 1512.

Tintoret. Worship of the Golden Calf.

'Note the way the clouds are wrapped about the distant Sinai.'—*Ruskin.*

**Tintoret.* The Last Judgment.

'By Tintoret only has this unimaginable event been grappled with in its verity ; not typically nor symbolically, but as they may see it who

shall not sleep, but be changed. Only one traditional circumstance he has received with Dante and Michelangelo, the Boat of the Condemned ; but the impetuosity of his mind bursts out even in the adoption of this image ; he has not stopped at the scowling ferryman of the one, nor at the sweeping blow and demon-dragging of the other, but, seized Hylas-like by the limbs, and tearing up the earth in his agony, the victim is lashed into his destruction ; nor is it the sluggish Lethe, or the fiery lake that bears the cursed vessel, but the oceans of the earth, and the waters of the firmament gathered into one white, ghastly cataract ; the river of the wrath of God, roaring down into the gulf where the world has melted with its fervent heat, choked with the ruin of nations, and the limbs of its corpses tossed out of its whirling, like water-wheels. Bat-like, out of the holes and caverns and shadows of the earth, the bones gather, and the clay heaps heave, rattling and adhering into half-kneaded anatomies, that crawl, and startle, and struggle up among the putrid weeds, with the clay clinging to their clotted hair, and their heavy eyes sealed by the earth-darkness yet, like him of old who went his way unseeing to the Siloam Pool ; shaking off one by one the dreams of the prison-house, hardly hearing the clangour of the trumpets of the armies of God, blinded yet more, as they awake, by the white light of the new Heaven, until the great vortex of the four winds bear up their bodies to the judgment-seat : the firmament is all full of them, a very dust of human souls, that drifts, and floats, and falls in the interminable, inevitable light ; the light clouds are darkened with them as with thick snow, currents of atom life in the arteries of heaven, now soaring up slowly, and higher and higher still, till the eye and the thought can follow no farther, borne up, wingless, by their inward faith and by the angel powers invisible, now hurled in countless drifts of horror before the breath of their condemnation.'—*Ruskin*, '*Modern Painters*,' ii. 172.

Palma Giovane. The Annunciation. All the other pictures are by *Tintoret.*

Left Aisle, 2nd Chapel (Cappella Contarini). *Tintoret.* The Miracle of S. Agnes.

Before the Altar. Tomb of Vincenzo Contarini, Ambassador of the Republic to England. The busts of Tommaso, General against the Turks, 1578, and of Cardinal Gaspare, 1542, are by *Aless. Vittoria.*

'Ce dernier buste est considéré comme l'un des plus beaux, et le sentiment élevé qui guidait le ciseau des sculpteurs de l'antiquité semble animer l'artiste dans cette œuvre digne de l'art grec.'—*Yriarte.*

In the middle of the Pavement. The grave of Marco de' Vescovi, father-in-law of Tintoret, and his children Domenico and Marietta.

**3rd Chapel. Dom. Tintoret.* Presentation of the Virgin. The staircase introduced in this picture is thoroughly Venetian, and the effect

of the figures in shadow admirable. The picture has been much repainted in recent times.

Palma Giovane. The Crucifixion.

4th Chapel. Dom. Tintoretto. The Nativity.

5th Chapel. Giov. Bellini. Madonna and Child, painted with a rich background of gilt stamped leather. The head of the Madonna is the only beautiful part of this picture, which is in the first manner of the artist.

Lorenzo Lotto. Pietà.

Artists will not fail to admire the expanse of the shallow lagoon behind the Madonna dell' Orto.

'Devant cette plaine de lumière, toutes les contrariétés, tous les mécomptes s'oublient. On ne se lasse pas de la mer, de l'horizon infini, des petites bandes lointaines de terre qui émergent sous une verdure douteuse. Un vent léger ride les flaques luisantes, et les petites ondulations viennent mourir à chaque instant sur le sable uni. Le soleil couchant pose sur elles des teintes pourprées que le renflement de l'onde tantôt assombrit, tantôt fait chatoyer. Dans ce mouvement continu, tous les tons se transforment et se fondent. Les fonds noirâtres ou couleur de brique sont bleuis ou verdis par la mer qui les couvre ; selon les aspects du ciel, l'eau change elle-même, et tout cela se mêle parmi des ruissellements de lumière, sous des semis d'or qui paillettent les petits flots, sous des tortillons d'argent qui frangent les crêtes de l'eau tournoyante, sous de larges lueurs et des éclairs subits que la paroi d'un ondoiement renvoie. Le domaine et les habitudes de l'œil sont transformés et renouvelés. Le sens de la vision rencontre un autre monde. Au lieu des teintes fortes, nettes, sèches des terrains solides, c'est un miroitement, un amollissement, un éclat incessant de teintes fondues qui font un second ciel aussi lumineux, mais plus divers, plus changeant, plus riche et plus intense que l'autre, formé de tons superposés dont l'alliance est une harmonie.'—*Taine.*

Facing the sea is the *Casa degli Spiriti*, said once to have been inhabited by a Venetian gentleman whose wife intrigued with his most intimate friend, who had also stood in the sacred relation of *compare di S. Zuan*, godfather to his first child. At his death, the lady pined away for grief, and when she was dying, bade her waiting-maid, who had been the confidante of her love, to allow no one to watch by her corpse but herself. The lady expired, and at midnight, as the maid was watching by the body, the *compare* came in, and upon his touching the corpse her lady arose

and dressed herself, and taking the arm of the visitor signed to the maid to light them down the stairs. This she did, till they reached the lowest cellar, when the spirit dashed the light from the servant's hand and she fell down in a swoon.[1]

'Yonder square white house, standing out to sea, fronting Murano and the Alps, they call the Casa degli Spiriti. No one cares to inhabit it; for here, in old days, it was the wont of the Venetians to lay their dead for a night's rest before their final journey to the graveyard of S. Michele. So many generations of dead folk had made that house their inn, that it is now no fitting house for living men.—*J. A. Symonds.*

Either by the lagoon, or by the Grand Canal, we may reach the Cannaregio, at the east end of which is the *Church of S. Giobbe*, built 1462–1471, and very rich in ornament.

'The portal is surmounted by a round arch, and has a broad architrave which rests upon two Corinthian pilasters covered with the most delicately sculptured convolvulus plants, upon whose winding stems sit all but living birds. The architrave is adorned with symmetrically arranged leaf-work; the capitals of the pilasters are composed of acanthus leaves and ox-skulls, from whose horns hang festoons which are twined about the flower-filled volutes; and the cornice and archivolt are enriched with architectural details borrowed from the antique. Statuettes of SS. Francis, Bernardino of Siena, and a bishop are placed on the arch and at the ends of the entablature, and the lunette is filled with a bas-relief representing SS. Francis and Giobbe kneeling in prayer on either side of a little mount, upon which rays of light descend from heaven. The more we regard these sculptures, the more we are convinced that they are the work of several hands; if the arabesques and architecture of the door, and perhaps the statuettes, are by Pietro, the bas-relief, which is dry and precise in its style and forms, can scarcely be his.'—*Perkins*, '*Italian Sculptors*.'

The church contains a number of exquisite works by the Lombardi—bas-reliefs, arabesques on the pilasters, but especially remarkable are the refined and beautiful angels supporting medallions of the four Evangelists.

We should also observe:

After 3rd Altar. Tomb of Renato d'Argenson, ambassador from Louis XIV. to the Republic—by Claude Perreau, 1651.

4th Altar. Paris Bordone. S. Andrew on a pedestal, with SS. Nicholas and Peter.

[1] See Horatio Brown, *Life on the Lagoons.*

Tomb of Paolo, Agostino, and Ermoleo Nani, *c.* 1640.

Ante-Sacristy. Gir. Savoldo, 1540. The Nativity—ruined by restoration.

Sacristy. Altar. Vivarini. The Annunciation, with Saints.

Andrea Previtali (or Cordeliaghi), ascribed to Gio. Bellini, Virgin and Child with SS. J. Baptist and Catherine. This picture has been conclusively proved by Crowe and Cavalcaselle to be by Previtali (see vol. i. 275). Its exact counterpart was in the collection of Sir C. Eastlake, whereon the signature of Bellini was forged, but when cleaned, disappeared, and showed the real signature, that of Cordeliaghi, with the date 1504.

Portrait of Doge Moro.

**Chancel.* Beautiful arch and friezes of sculpture erected by Doge Cristoforo Moro in 1462. In the centre his tomb of 1471, probably by *Pietro Lombardo*, and interesting to compatriots of Shakespeare as Cristoforo Moro, sometimes believed to be the original of 'Othello the *Moor* of Venice'—a story which Shakespeare is often supposed to have drawn from a printed lampoon directed against Moro; though others consider that a member of the Sanudo family was the original of Othello.

Left Aisle, 4th Chapel. Majolica roof.

On left of entrance. A beautiful little figure of S. Anthony of Padua, with the Infant Saviour.

Close to this church is the entrance of the very pretty *Orto Botanico.*

The *Church of S. Alvise* (S. Luigi) in this neighbourhood dates from 1388, and was built by Antonia, daughter of the Doge Antonio Venier, in obedience to the Bishop S. Ludovico, whom she believed to have appeared to her. It contains several good pictures, including some Saints by *Palma Vecchio*, and some small paintings representing scenes in the Old Testament, attributed to *Carpaccio* and probably early works of the master; an Annunciation (over the pulpit) and Last Supper by *Bonifazio*, and the Scourging of Christ, a good work of *Tiepolo.* There is a gallery for the nuns, with fine iron-work.

Cannaregio is a quarter with distinctive customs and even some distinction of dialect. A wooing lover from Cannaregio thinks it necessary to apologize for the distant situation of his home—

'Butite sul balcon e dame un segno,
Ma no badar che sia da Cannaregio ;
Ma no badar che la strada sia lunga,
Che un cuor che se vol ben presto se agionga.'

Beyond Cannaregio is the *Ghetto*, conceded to the Jews in 1416, after their long expulsion from the city, on condition that they should never be seen without a huge yellow letter O on their breasts, and a yellow cap on their heads.

CHAPTER VI.

WESTERN VENICE.

In a gondola to—

S. Trovaso, S. Sebastiano, the Carmine, S. Pantaleone, S. Andrea, S. Nicolò da Tolentino, S. Rocco, the Frari, S. Giacomo dell' Orio, S. Maria Mater Domini, S. Cassiano, Palazzo Cappello, S. Aponal, S. Polo, S. Giovanni Evangelista.

Those who select should see S. Sebastiano, the Carmine, S. Rocco, the Frari, and S. Giovanni Evangelista.

A WIDE canal on the left, beyond the Academy, leads to the *Church of S. Trovaso* (or SS. Gervasio e Protasio), built 1590, which, with its campanile and the old brown warehouses and brilliant acacias surrounding it, forms a subject which has often been painted. It contains :

Right Transept. Altar of the *Lombardi*, 1501, with reliefs of Angels.
**Palma Vecchio.* Madonna and Child.
Chapel, right of High Altar. Dom. Tintoretto. The Crucifixion.
Palma Vecchio. Christ bound.
Left of High Altar. Tintoretto. The Temptation of S. Anthony.

'A carefully-finished picture, but marvellously temperate and quiet in treatment, especially considering the subject, which one would have imagined likely to inspire the painter with one of his most fantastic visions. As if on purpose to disappoint us, both the effect and the conception of the figures are perfectly quiet, and appear the result much more of careful study than of vigorous imagination. The effect is one of plain daylight ; there are a few clouds drifting in the distance, but with no wildness in them, nor is there any energy or heat in the flames which mantle about the waist of one of the figures. But for the noble workmanship, we might almost fancy it the production of a modern academy ; yet as we begin to read the picture, the painter's mind becomes felt. S. Anthony is surrounded by four figures, one of which only has the form of a demon, and he is in the background, engaged in

no more terrific act of violence towards S. Anthony than endeavouring to pull off his mantle ; he has, however, a scourge over his shoulder, but this is probably intended for S. Anthony's weapon of self-discipline, which the fiend, with a very Protestant turn of mind, is carrying off. A broken staff, with a bell hanging to it, at the saint's feet, also expresses his interrupted devotion. The three other figures beside him are bent on more cunning mischief ; the woman on the left is one of Tintoret's best portraits of a young and bright-eyed Venetian beauty. It is curious that he should have given so attractive a countenance to a type apparently of the temptation to violate the vow of poverty, for this woman places one hand in a vase full of coins, and shakes golden chains with the other. On the opposite side of the saint, another woman, admirably painted, but of a far less attractive countenance, is a type of the lusts of the flesh, yet there is nothing gross or immodest in her dress or gesture. She appears to have been baffled, and for the present to have given up addressing the saint ; she lays one hand upon her breast, and might be taken for a very respectable person, but that there are flames playing about her loins. A recumbent figure on the ground is of a less intelligible character, but may perhaps be meant for Indolence ; at all events, he has torn the saint's book to pieces.'—*Ruskin*, '*Stones of Venice*,' iii.

Left Transept. Tintoretto. Last Supper—ill-restored. Altars in the style of Sansovino.

S. Trovaso stands on neutral ground between the rival factions of the Castellani and Nicolotti and with a door opening towards each. When a baby belonging to the Nicolotti is christened, if the godfather happens to be a Castellan he will not go out with his *compare*, but each uses the door which belongs to his faction.[1]

By the Ponte S. Trovaso and the Fondamenta Nani, we may reach the *Chiesa degli Orfani*, an elegant little building of 1494–1524, and near it, the eighteenth-century church of *S. Maria del Rosario*, sometimes called the *Gesuati*, because the Blessed Giov. Colombini established the company of the Gesuati close by in 1392 ; the church was built by *Giov. Massari* (1726–43). On the Fondamenta Briati, near the Ponte del Soccorso, is the *Palazzo Cicogna all' Angelo Raffaelle*, a most beautiful work of the fourteenth century.

[1] See Horatio Brown, *Life on the Lagoons*—a most charming description of Venetian life and customs, which no one should visit Venice without reading.

'The whole design of this building is very irregular: a detached shaft at one angle supports a portion of the house which overhangs and forms a sort of open passage-way; to the right of this opening is a four-light shafted window, and then a plain wall pierced with two windows, each of a single ogee trefoiled light. The upper story has two single windows over the others, whilst over the larger windows and the passage-way is a large window conspicuous from its size and the peculiarity of its tracery. It is of six lights divided by very good shafts, and properly arched with pure and good trefoiled arches; above these, and inclosed within the perpetual indented or billeted string-course, is a complicated system of intersecting circles pierced at regular intervals with quatrefoils. The whole elevation is finished with a shallow cornice supported upon corbels.'—*Street.*

In this district, near the Ponte Briati, is the *Palazzo Zenobio*, a handsome edifice of the last century, by *Antonio Gaspari.*

Passing the *Palazzo Foscarini*, we reach the *Church of S. Maria dei Carmini*, built 1208–1384, but modernised. It contains:

Over the entrance. Tomb of Jacopo Foscarini, 1602, a famous general of the State.

**Right, 2nd Altar. Cima da Conegliano.* The Nativity.

'The Virgin is kneeling in an attitude of the most graceful humility before the crib in which the Child is lying. On the right is Tobit, conducted by a beautiful angel; on the left, Joseph and two devout shepherds; further in the picture are S. Helen and S. Catherine in conversation. The background consists of a steep rock overhung with trees, with a rich evening landscape, with towns in the distance.'—*Kugler.*

'The landscape is delicious. The subject is evidently borrowed from the Umbrian school; and it is the more interesting to discover this sympathy, because the total absence of pagan or mythological subjects in the works of Cima affords the strongest confirmation of it.' *Rio.*

4th *Altar.* Tomb of the oft-victorious general, Andrea Civran, 1572.

Left, 3rd Altar. Lorenzo Lotto, 1520. S. Nicholas in glory.

Facing the entrance of the cloister is a very interesting relief of the Madonna and Child, of 1340, bearing the name of the early Venetian sculptor, *Arduino Tagliapietra.*

The picturesque side porch with a canopy is said to have been brought from Aquileja and has Byzantine sculptures. On the right is the *Scuola dei Carmini*, decorated with pictures by *Tiepolo*, *Zanchi*, and *Lazzarini*. At the corner, near the west front of the church, is the so-called house of Othello, with a statue, probably by *Antonio Rizzo*, facing the canal, which is said to represent him. It is impossible to say why this palace, originally belonging to the family of Civran, has been connected with one of the masterpieces of Shakespeare—though it was an old Venetian story which he told.

'The day before yesterday a Sanudo, living in the Rio della Croce, on the Giudecca, compelled his wife, a lady of the Cappello family, to go to confession, and the following night, towards the fifth hour, plunged a dagger into her heart and killed her. It is said that she had been unfaithful to him, but the voice of the neighbourhood proclaimed her a saint.'—*Letter of Bishop Bollani to Ser Vincenzo Dandolo. June* 1, 1602.

In the neighbouring *Campo S. Margherita* is a beautiful door with angels—one in benediction, the other holding a shield.

Hence we coast the Fondamenta delle Zattere. The neighbouring *Church of S. Spirito* contains the monument of Paolo Paruta, the celebrated historian (1558), and his brother and son. It was here that the murderers of Lorenzino de' Medici took sanctuary.

The neighbouring barrack, *Gl' Incurabili*, formerly a hospital, has an elegant portal by *Antonio da Ponte*. The church, designed by Sansovino, was pulled down in 1831.

The *Church of S. Sebastiano* is a good specimen of 1506–1548, by *F. da Castiglione* and *A. Scarpignano*. It is the burial-place of Paul Veronese, and contains some of his best works, much injured by recent 'restoration.'

Right, 1*st Altar*. *Titian*. S. Nicholas (executed in the artist's 86th year).

2*nd Altar*. *Paul Veronese*. Madonna.

3*rd Altar*. *Tommaso Lombardo*. Statue of the Madonna.

4th Altar. Paul Veronese. The Crucifixion and the three Maries.

Jacopo Sansovino, 1556. Tomb of Livio Podacataro, Archbishop of Nicosia in Cyprus, the friend of Cardinal Bembo.

High Altar. Paul Veronese, 1558. Madonna and Saints. (Right) The Martyrdom of S. Sebastian. (Left) Martyrdom of SS. Marcus and Marcellinus.

'This appeared to me one of the finest *dramatic* pictures I ever beheld, and preferable to any other work of the master. S. Sebastian stands on the summit of a flight of steps; his fine martial figure, in complete armour, is relieved against the blue sky; he waves a banner in his hand, and his whole air and expression are full of inspired faith and enthusiasm. Marcus and Marcellinus stand by his side as if irresolute, surrounded by their weeping friends. It struck me as a magnificent scene played before me—such a glow of light and life and movement and colour shed over it—such triumphant enthusiasm in the martyrs—such variety of passionate energy and supplication and sympathy in the group of relatives and spectators.'—*Jameson*, '*Sacred and Legendary Art.*'

'A composition full of vigorous, spirited figures, in which the central ones are two young men leaving some splendid dwelling, on the steps of which stands the mother, pleading and remonstrating—a marvellous figure of an old woman with a bare neck.'—*George Eliot*, 1860.

The *Organ* has a picture of the Purification by *Paul Veronese* on its outer shutters, and the Healing of the Paralytic within. Beneath is the Adoration of the Shepherds. On the right is a bust of P. Veronese, by *Matteo Carnero*, and beneath it the grave of the painter, who died April 19, 1558.

Left Aisle, 4th Chapel. Alessandro Vittoria. Bust of the procurator M. Ant. Grimani, 1546.

2nd Altar. Schiavone. The Disciples of Emmaus.

3rd Altar. Paul Veronese. The Baptism in the Jordan.

The *Ceiling* is entirely by *Paul Veronese.*

The *Sacristy* has a ceiling of the Coronation of the Virgin, with the four Evangelists, by *P. Veronese*, and is almost entirely surrounded by pictures by *Bonifazio*—Jacob's Dream, the Passage of the Red Sea, the Nativity, the Sacrifice of Isaac, the Baptism in Jordan, the Agony in the Garden, the Resurrection, S. Sebastiano, the Crucifixion, S. Eustachio.

The well of S. Sebastiano was sculptured by Marco Arian, 1349; it is the only known work of the sculptor, who has left his name upon it. The magnificent Paul Veronese of the Supper in the Pharisee's House, now in the Brera at Milan, was brought from the Convent of S. Sebastiano.

From the Campo S. Margherita, it is only a few steps across a canal bridge, to the *Church of S. Pantaleone* (the patron of physicians), built 1668–1675 by *Francesco Comino*. It contains :

Right, 2nd Chapel. Paul Veronese. The Healing of a Boy by S. Pantaleone.

**Left of High Altar. Giovanni and Antonio da Murano*, 1444. Coronation of the Virgin—an important gothic triptych. Of the same period is a richly-decorated altar.

'This church is particularly interesting to those who love to study Venetian character. It is the parish church of a dense and populous neighbourhood, and I used to go there more for the sake of looking at the people – the picturesque mothers with their infants, the little children reciting their catechism—than to study art and pictures. The walls are covered with the beneficent actions of the patron saint, and with scriptural incidents which have reference to the healing art. None of these, however, are particularly good.—*Jameson*, '*Sacred Art*,' ii. 568.

In the *Campiello Angaran* near this, is a curious stone medallion of the ninth century in a wall, with the portrait of an eastern emperor. Not far off is the *Ponte dei Pugni*, where the mark of a shoe in the pavement is the spot where the combatants set their left foot in the fist-fights which from time immemorial took place here, the vanquished being hurled into the canal below. There are several other Ponti dei Pugni in Venice, but this is much the most celebrated.

The Ponte dei Pugni leads to the *Church of S. Barnaba*, rebuilt by Lorenzo Boschetti in 1749, but retaining a campanile of the thirteenth century. This was the centre around which the Venetian nobles collected who were ruined by extravagance and gambling in the eighteenth century, obtaining hence the name of Barnabotti. They claimed support from the state, and especial privileges of begging were accorded to their daughters ; but nevertheless they retained their votes at the Great Council, and often shamelessly sold them.

From S. Pantaleone, a long canal leads to the lonely *Church of S. Andrea*, which is worth visiting for the sake of its grass-grown *Campo*, open to the lagoon and Alps, though

the view is rather spoilt by the railway bridge. The church itself, built 1475, is unimportant. Over the door is a curious Renaissance sculpture of S. Peter walking on the water: worthy of observation are its distant landscape and the oars of an existing gondola floating by S. Peter's boat. The Doge Giovanni Bembo and the ecclesiologist Flaminio Corner are buried in this church. We may also observe—

Right. *Paul Veronese.* S. Jerome.
Left. *Paris Bordone.* S. Augustine.

Returning we may visit the *Church of S. Nicolò da Tolentino*, which contains pictures by *Bonifazio* and *Palma Giovane*, but nothing of much importance. The church, however, is the resting-place of Doges Giovanni Cornaro (1629), Francesco Cornaro (1656), and Paolo Renier (the last Doge but one, 1789). The *Papadopoli Gardens*, rich in curious plants, occupy the site of a church of S. Croce, built in 774.

We should next land at the steps near the *Scuola di S. Rocco*, the sanctuary of Tintoret, which Ruskin calls 'one of the three most precious buildings in Italy.' It was one of the five Scuole, which were not used for educational purposes, but were centres for the different charitable associations for fulfilling all the 'Temporal Works of Mercy' which abounded in ancient Venice.

S. Rocco was perhaps the richest and most interesting of these Scuole. It was founded before 1415, and its brotherhood having succeeded in 1485 in stealing the relics of S. Roch, erected buildings fit to receive them. From Antonio Grimani to the fall of the Republic, the Doges were always enrolled in the brotherhood of S. Roch, who were the chief patrons of art, especially of Tintoret, who worked here for eighteen years. The buildings were begun in 1517 by *Bartolommeo Bon*, and finished in 1550 by *Antonio Scarpagnino*. They are an admirable specimen of the style of the Lombardi, and were long attributed to Santi Lombardo, who was, however, only thirteen at the time they were begun.

The façade, coated with marbles, is a very rich specimen of Renaissance decoration.

'In the year 1485 the Venetians, who from their commerce with the Levant were continually exposed to the visitation of the plague, determined to possess themselves of the relics of S. Roch. A kind of holy alliance was formed to commit this pious robbery. The conspirators sailed to Montpellier, under pretence of performing a pilgrimage, and carried off the body of the saint, with which they returned to Venice, and were received by the doge, the senate, and the clergy, and all the people, with inexpressible joy. The magnificent church of S. Roch was built to receive the relics of the saint by a community already formed under his auspices for the purpose of tending the sick and poor, and particularly those who were srticken with infectious disorders, in which many of the chief nobility were proud to enrol themselves. Such was the origin of the famous *Scuola di San Rocco* at Venice, in the decoration of which Tintoretto and his scholars lavished their utmost skill.'—*Jameson*, '*Sacred Art*,' ii. 473.

The interior is a perfect gallery of the works of *Jacopo Tintoretto*, whose real name was *Robusti*, and who received his nickname from the trade of his father—a dyer, *Tintore*. He was born in 1512, and, showing an extraordinary aptitude for art, was placed in the studio of Titian, who, however, whether from his own jealousy, or from the inattention of his pupil, expelled him from his academy, saying that he 'would never be anything but a dauber.' Without losing heart, however, Tintoret opened a studio of his own, inscribing on its wall, as the guiding principle of his work—'Il disegno di Michelangelo ; il colorito di Tiziano.' His wonderful conceptions and the immense amount of *story* in his pictures—for he frequently drew without designs, composing as he went on with his picture—atone for his frequent coarseness of expression and violence of treatment.

'Whatever the traveller may miss in Venice, he should give unembarrassed attention and unbroken time to the Scuola di S. Rocco.'—*Ruskin*.

The *Lower Hall* of the Scuola, by *Girolamo Campagna*, which is closed by a statue of S. Roch, has eight large pictures by *Tintoret*.

1. The Annunciation.

'Not in meek reception of the adoring messenger, but startled by the rush of his horizontal and rattling wings, the Virgin sits, not in the quiet loggia, not by the green pasture of the restored soul, but houseless, under the shelter of a palace vestibule, ruined and abandoned, with the noise of the axe and hammer in her ears, and the tumult of a city round about her desolation. The spectator turns away at first, revolted, from the central object of the picture forced painfully and coarsely forward, a mass of shattered brickwork, with the plaster mildewed away from it, and the mortar mouldering from its seams ; and if he looks again, either at this or at the carpenter's tools beneath it, will perhaps see, in the one and the other, nothing more than such a study of scene as Tintoret could but too easily obtain among the ruins of his own Venice, chosen to give a coarse explanation of the calling and the condition of the husband of Mary. But there is more meant than this. When he looks at the composition of the picture, he will find the whole symmetry of it depending on the narrow line of light, the edge of a carpenter's square, which connects these unused tools with an object at the top of the brickwork, a white stone, four-square, the corner-stone of the old edifice, the base of the supporting column. This, I think, sufficiently explains the typical character of the whole. The ruined house is the Jewish dispensation ; that obscurely arising in the dawning of the sky is the Christian ; but the corner-stone of the old building remains, though the builders' tools lie idle beside it, and the stone which the builders refused is become the Headstone of the Corner.'—*Ruskin*, '*Modern Painters*,' ii. 165.

2. The Adoration of the Magi.

'In Tintoret's Adoration of the Magi, the Madonna is not an enthroned queen, but a fair girl, full of simplicity and almost childish sweetness. To her are opposed (as Magi) two of the noblest and most thoughtful of the Venetian senators in extreme old age—the utmost manly dignity in its decline, being set beside the utmost feminine simplicity in its dawn. The steep foreheads and refined features of the nobles are, again, opposed to the head of a negro servant, and of an Indian, both, however, noble of their kind. On the other side of the picture, the delicacy of the Madonna is further enhanced by a largely made farm-servant, leaning on a basket. All these figures are in repose ; outside, the troop of the attendants of the Magi is seen coming up at the gallop.

'I bring forward this picture, not as an example of the ideal in conception of a religious subject, but of the general ideal treatment of the human form ; in which the peculiarity is, that the beauty of each figure is displayed to the utmost, while yet, taken separately, the Madonna is an unaltered portrait of a Venetian girl, the Magi unaltered Venetian senators, and the figure with the basket an unaltered market-woman of Mestre.'—*Ruskin*, '*Modern Painters*,' iii. 85.

3. The Flight into Egypt.

'The expression of the Virgin's head is as sweet and as intense as that of any of Raffaelle's, its reality far greater.'—*Ruskin.*

4. The Massacre of the Innocents.

'Knowing, or feeling, that the expression of the human face was, in such circumstances, not to be rendered, and that the effort could only end in an ugly falsehood, Tintoret denies himself all aid from the features, he feels that if he is to place himself or us in the midst of that maddened multitude, there can be no time allowed for watching expression. Still less does he depend on details of murder and ghastliness of death; there is no blood, no stabbing, or cutting, but there is an awful substitute for these in the chiaroscuro. The scene is the outer vestibule of a palace, the slippery marble floor is fearfully barred across by sanguine shadows, so that our eyes seem to become bloodshot and strained with strange horror and deadly vision; a lake of life before them, like the burning sun of the doomed Moabite on the water that came by way of Edom: a hugh flight of stairs, without parapet, descends on the left; down this rush a crowd of women mixed with the murderers; the child in the arms of one has been seized by the limbs, *she hurls herself over the edge, and falls head downwards, dragging the child out of the grasp by her weight*;—she will be dashed dead in a second;—close to us is the great struggle; a heap of the mothers entangled in one mortal writhe with each other and the swords, one of the murderers dashed down and crushed beneath them, the sword of another caught by the blade, and dragged at by a woman's naked hand; the youngest and fairest of the women, her child just torn away from a death grasp, and clasped to her breast with the grip of a steel vice, falls backwards helplessly over the heap, right on the sword points; all knit together and hurled down in one hopeless, frenzied, furious abandonment of body and soul in the effort to save. Far back, at the bottom of the stairs, there is something in the shadow like a heap of clothes. It is a woman, sitting quiet—quite quiet—still as any stone; she looks down steadfastly on her dead child, laid along on the floor before her, and her hand is pressed softly upon her brow.'—*Ruskin*, '*Modern Painters*,' ii. 170.

'One wild, horror-stricken rush of pure motherhood, reckless of all in its clutch at its babe.'—*J. R. Green.*

5. S. Mary Magdalen.

'The laurel-tree, with its leaves driven hither and thither among flakes of fiery cloud, has been probably one of the greatest achievements that Tintoret's hand performed in landscape; its roots are entangled in underwood, of which every leaf seems to be articulated, yet all is as wild as if it had grown there instead of having been painted.'—*Ruskin.*

6. S. Mary of Egypt.
7. The Presentation in the Temple.

'It is from the naked Child that the light streams on the High Priest's brow, on the weighty robe of purple and gold held up by stately forms like a vast banner behind him.'—*J. R. Green*, '*Stray Studies.*'

8. The Assumption of the Virgin.

A magnificent staircase (observe the admirable but simple ornament on the steps) has on its landing :

Titian. Annunciation.

'A most precious Titian, full of grace and beauty '—*Ruskin.*

Tintoret. The Salutation.

'Exquisite in simplicity, unrivalled in vigour, well-preserved, and, as a piece of painting, certainly one of the most precious in Venice.'—*Ruskin.*

The *Upper Sala*, where the brotherhood used to assemble, has an altar with statues of the Baptist and S. Sebastian by *G. Campagna*, and a picture of S. Roch in glory by *Tintoret.* The seven compartments of the ceiling are by *Tintoret.* On the oak panelling are twenty subjects from the life of S. Roch, carved by *Giovanni Marchiori* and his pupils, in the last century. The pictures are all by Tintoret ; beginning from the right, they are :

The Nativity —The Holy Family are represented as in a loft above a stable.

The Baptism in Jordan.

'The river flows fiercely under the shadow of a great rock. From its opposite shore, thickets of close, gloomy foliage rise against the rolling chasm of heaven through which breaks the brightness of the descending Spirit. Across these, dividing them asunder, is stretched horizontal floor of flaky cloud, on which stand the hosts of heaven Christ kneels upon the water, and does not sink ; the figure of S. John is indistinct, but close behind his raised right arm there is a spectre in the black shade ; the Fiend, harpy-shaped, hardly seen, glares down upon Christ with eyes of fire, waiting his time. Beneath this figure there comes out of the mist a dark hand, the arm unseen, extended to a net in the river, the spars of which are in the shape of a cross. Behind this the roots and under-stems of the trees are cut away by the cloud, and beneath it, and through them, is seen a vision of wild, melancholy, boundless light ; the sweep of the desert, and the figure of

Christ is seen therein alone, with His arms lifted up as if in supplication or ecstasy, borne of the Spirit into the wilderness to be tempted of the Devil.

'There are many circumstances which combine to give to this noble work a more than usually imaginative character. The symbolical use of the net, which is the cross net still used constantly in the canals of Venice, and common throughout Italy, is of the same character as that of the carpenter's tools in the Annunciation; but the introduction of the spectral figure is of bolder reach, and yet more, that vision of the after temptation which is expressly indicated as a subject of thought rather than of sight, because it is in a part of the scene which in *fact* must have been occupied by the trunks of the trees whose tops are seen above; and another circumstance completes the mystic character of the whole, that the flaky clouds which support the angelic hosts take on the right, where the light first falls upon them, the shape of the head of a fish, the well-known type both of the baptismal sacrament and of Christ.'—*Ruskin*, '*Modern Painters*,' ii. 168.

The Resurrection.

The Agony in the Garden.

'Judas points to Christ, but turns his head away as he does so, as unable to look at Him. That is a noble touch.'—*Ruskin.*

The Last Supper.

'A bustling supper-party, with attendants and side-board accessories, in thoroughly Dutch fashion.'—*George Eliot.*

On the left are:

The Miracle of the Loaves and Fishes.

'The landscape has a very grand and far-away look.'—*Ruskin.*

The Resurrection of Lazarus.

The Ascension.

The Pool of Bethesda.

The Temptation.

'The painting of the stones in the background I have always thought the best piece of rock-drawing before Turner.'—*Ruskin.*

The Portrait of the Artist at the age of 66.

In the adjoining *Sala dell' Albergo*, so called because here the guests of the brotherhood were received, is the most celebrated work of *Tintoret.*

The Crucifixion.

'Tintoret here, as in all other cases, penetrating into the root and deep places of his subject, despising all outward and bodily appear-

ances of pain, and seeking for some means of expressing, not the rack of nerve or sinew, but the fainting of the deserted Son of God before His Eloi cry ; and yet feeling himself utterly unequal to the expression of this by the countenance, has, on the other hand, filled his picture with such various and impetuous muscular exertion that the body of the Crucified is, by comparison, in perfect repose, and, on the other, has cast the countenance altogether into shade. But the Agony is told by this, and by this only : that, though there yet remains a chasm of light on the mountain horizon, where the earthquake darkness closes upon the day, the broad and sunlike glory about the head of the Redeemer has become wan, *and of the colour of ashes.*

'But the great painter felt he had something more to do yet. Not only that Agony of the Crucified, but the tumult of the people, that rage which invoked His blood upon them and their children. Not only the brutality of the soldier, the apathy of the Centurion, nor any other merely instrumental cause of the Divine suffering, but the fury of His own people, the noise against Him of those for whom He died, were to be set before the eye of the understanding, if the power of the picture was to be complete. This rage, be it remembered, was one of disappointed pride ; and disappointment dated essentially from the time when, but five days before, the King of Zion came, and was received with hosannahs, riding upon an ass, and a colt the foal of an ass. To this time, then, it was necessary to divert the thought, for therein are found both the cause and the character, the excitement of, and the witness against, this madness of the people. In the shadow behind the cross, a man, riding on an ass's colt, looks back to the multitude while he points with a rod to the Christ crucified. The ass is feeding on the *remnants of withered palm-leaves.*'—*Ruskin*, '*Modern Painters*,' ii. 168.

Other subjects in this room are :

Christ before Pilate.

'Best seen on a dark day, when the white figure of Christ alone draws the eye, looking almost like a spirit.'—*Ruskin.*

The Cross-bearing.

The Crowning with Thorns.

(*On the ceiling.*) The Apotheosis of S. Roch. In 1560 Paolo Veronese, Andrea Schiavone, Giuseppe del Salviati, Federigo Zuccaro, and Tintoretto entered into competition for the design of this compartment of the ceiling, but whilst the others had only sketched their design, the last produced a finished picture. The Confraternity were unwilling to allow it to remain, but upon Tintoret declaring it to be a gift to S. Rocco, they could not refuse an offering made to the saint.

The *Church of S. Rocco* was rebuilt 1725. Hither the Doge came annually on August 16 to implore S. Roch to

avert the Plague from the Republic. It contains a fine fifteenth-century altar from the designs of *Bartolommeo Bon* (1495), and contains also :

Right, 1st Altar. Tintoret. The Pool of Bethesda.

'A noble work, but eminently disagreeable.'—*Ruskin.*

Chapel right of High Altar. Titian. The Betrayal. Francesco Sansovino records that the number of offerings to this ('miraculous') picture of Titian had enriched the church, and Vasari says that it obtained more money in alms than both Titian and Giorgione by a lifetime of labour.

Choir. Tintoret. Four great pictures of the Charity of S. Roch.

Entrance to Sacristy. The fine tomb of the warrior Pellegrino Baselli Grillo, 1517.

Pordenone. Fresco of S. Sebastian.

Left Wall. Pordenone. S. Martin and the Beggar—a fresco removed from the façade of the old church on this site.

Immediately behind the Scuola di S. Rocco rises the great gothic brick *Church of S. Maria Gloriosa dei Frari*, begun in 1250, for the Frati Minori di S. Francesco, who had been settled in Venice in 1227, and to whom the Frari belonged till it was seized by the Government in 1810. Nicola Pisano without sufficient cause is said to have been the architect of the church, but it was more probably due to *Scipione Bon*, who as *Fra Pacifico*, was a brother of the order. The tower was begun in 1361 by *Jacopo Celega* (dalle Masegne), and finished in 1396 by his son Pietro Paolo, as is told by an inscription on its walls. The Porta Maggiore is very rich, but much later than the time of Pisano, to whom it was attributed by Cicognara. The exquisite outer door of the Cappella Corner deserves special notice. The interior is a Latin cross, the nave being divided from the aisles by circular columns. The general effect is very striking : the lines of the church are broken half-way down by a screen, of 1475, with pulpits at either end.

'The internal effect of the church is much finer than its west front would lead one to expect. The plan is simple ; a nave and aisles of six bays, transepts with three eastern chapels to each, and a choir of one

bay with an apse of four bays projecting beyond the others. The tower is in the angle between the north transept and the nave, and a large sacristy with an eastern apse is built against the south transept. The nave and aisles measure about 230 feet by 104, and the transept 160 feet by 48—magnificent dimensions undoubtedly. The columns are simple, cylindrical, and very lofty, their capitals carved with foliage, which looks late and poor in its execution, though grouped in the old way in regular tufts or balls of foliage. The arrangement of the wall above the main arcade is very similar to that of the Veronese, and indeed to that of most Italian gothic churches; a plain wall being carried up to the groining, relieved only by a small clerestory window at the highest point. One is apt to compare this arrangement with the artistic arrangement of clerestory and triforium in our own churches; but herein we do not act quite fairly to Nicola Pisano, who is said to have designed the Frari, and his brethren. They had to work in a country where light must be admitted very sparingly, and where therefore it is impossible for architects to revel in the rich traceries which fill the bays of the churches in the North; they lived among a nation of painters, and deemed, perhaps, that these plain surfaces of wall would one day glow with colour and with Scripture story. The real beauty of these interiors is owing, more than anything else, I believe, to the simplicity and beauty of the quadripartite groining which covers them in, and which, even where other features would seem to tell of debasement and absence of pure feeling, invariably calls us to a proper recollection of the infinite value of simplicity in this important feature—a point lost sight of in England after the thirteenth century, to the incalculable detriment of the beauty of some of our greatest churches.'—*Street.*

'It always causes a sensation to walk from the blazing sun and labouring life without into these solemn enclosures. Here are the tombs of the Doges resting from their rule. They seem pondering still as they lie carved in stately marble death, contemplating the past with their calm brows and their hooked noses. The great church is piled arch upon arch, tomb upon tomb; some of these monuments hang in the nave high over the heads of the people as they kneel; above the city and its cries, and its circling life, and the steps of the easy-going Venetians.'—*Miss Thackeray.*

This church may be regarded as the Pantheon of Venice. Making the circuit of the *Interior* from the west door:

Right (*on the holy-water basin*). *G. Campagna*, 1593. Statuette of Chastity.

After the 1*st Altar. Luigi and Pietro Zandomeneghi*, 1838–1852. The monument of Titian erected by the Emperor of Austria. The painter is seated, surrounded by allegorical statues and reliefs from his

best works. To the right of this is his grave, with a remnant of the inscription :—

'Qui giace il gran Tiziano de' Vecelli
Emulator de' Zeusi e degli Apelli.'

2nd Altar. Salviati. The Presentation of the Virgin.

The Monument erected by the Senate to Almerigo d'Este, son of Francesco I. of Modena, whom Cardinal Mazarin intended to be his heir and the husband of his niece Hortensia Mancini. He was general of the Republic during the Candian war, and died at the island of Paros, in 1660. His monument was erected at the expense of the Republic.

3rd Altar. Alessandro Vittoria. Statue of S. Jerome, considered to be the masterpiece of the artist in sculpture, and to represent Titian in his ninetieth year. Extraordinary knowledge of anatomy is shown in the muscles, the arms, hands, and feet of the old man.

Monument of Jacopo Barbaro, 1511, general of the Republic in the war of 1480 against the Turks, in the style of the Lombardi.

4th Altar. Palma Giovane. Martyrdom of S. Catherine—a picture which was so unsatisfactory to the Frari, that they bitterly reproached Aless. Vittoria, who had recommended the artist.

Monument of Marco Zen, Bishop of Torcello, 1691.

Monument of Benedetto Brugnolo da Legnago, 1505, with an admirable portrait statue.

Over the door. A rude wooden sarcophagus, containing the remains of a Della Torre, but intended for the famous condottiere, Francesco Bussone, Count of Carmagnola. As general of the Republic in the war against Milan, he gained the Battle of Macalò, and took Bergamo. Suffering a defeat on the Po in 1431, he was accused of treason, beguiled back to the Venice he had served, and tortured and beheaded 'between the pillars' in 1432, by the jealousy of the Senate. His body, buried at first in S. Francesco della Vigna, was, after many years, removed to the church of S. Francesco Grande at Milan, and laid by that of his wife, Antonietta Visconti.

Right Transept. Tomb of Jacopo Marcello, 1484, a beautiful work of the Lombard school.

Bartolommeo Vivarini, 1482. Altar-piece. Christ on the Cross above, and, below, the Virgin with SS. Peter and Paul, Andrew and Nicholas.

Beautiful gothic tomb of Fra Pacifico (Scipione Bon), 1437, under whom the church of the Frari was completed. The family of Bon raised this monument a century after the death of the frate, who was enrolled amongst the 'Beati.'

Forming the Entrance to the Sacristy. Tomb of the Venetian Admiral Benedetto Pesaro, 1510, by *Lorenzo Bregno.* The statue of Mars on the right is by *Baccio del Montelupo.*

'L'architecture et la sculpture ont fait de cette tombe un véritable arc de triomphe, où tous les emblèmes qui rappellent la carrière du grand capitaine se trouvent rassemblés.'—*Yriarte.*

Sacristy (*opposite the entrance*). Reliquary of the 17th century, with marble reliefs by *Cabianca.* (*In the inner division*) a little altar of the 15th century with a relief of the Entombment of Christ, with angels, and statuettes of S. Antonio and the Baptist, the former attributed to the rare sculptor Marco Citrini, the latter by *Francesco Belli.*

**Giovanni Bellini*, 1488. An altar-piece of the Madonna and saints, in three divisions.

'The figure of the Virgin, and those of the saints, by whom she is surrounded, have all the imposing gravity of a religious composition, while the angels equal the most charming miniatures for freshness of colouring and *naïveté* of expression : it is a work which may boldly take its place beside the finest mystical productions of the Umbrian school. It seems as if a foretaste of celestial beatitude had beamed on the soul of the aged painter while occupied with this work ; he has thrown aside that veil of melancholy in which he loved to wrap the countenance of the Virgin ; it is no longer the Mother of the Seven Sorrows which he has painted, but rather the source of his joy—*causa nostrae laetitiae*—to whom he has addressed this short prayer :

> "Janua certa poli, duc mentem, dirige vitam,
> Quae peragam commissa tuae sint omnia curae." '—*Rio.*

'Au fond d'une chapelle, au-dessus de l'autel, dans une petite architecture d'or, la Vierge, en grand manteau bleu, siège sur un trône. Elle est bonne et simple comme une paisible et simple paysanne. A ses pieds, deux petits anges en courte veste semblent des enfants de chœur, et leurs cuisses potelées, enfantines, ont la plus belle couleur de la chair saine. Sur les deux côtés, dans les compartiments, sont deux couples de saints, personnages immobiles, en habits de moine et d'évêque, debout pour toujours dans l'attitude hiératique, figures réelles qui font penser aux pêcheurs bronzés de l'Adriatique. Toutes ces figures ont vécu ; le fidèle qui s'agenouillait devant elles y apercevait les traits qu'il rencontrait autour de lui dans sa barque et dans ses ruelles, le ton rouge et brun des visages hâlés par le vent de la mer, la large carnation claire des fraîches filles élevées dans l'air humide, la chape damasquinée du prélat qui commandait les processions, les petites jambes nues des enfants qui le soir pêchaient les crabes. On ne pouvait s'empêcher de croire en eux ; une vérité si locale et si complète conduisait à l'illusion.'—*Taine.*

'We fancy this to have been the gem before which Cima stood, imprinting its beauties on his memory and striving to revive them, as Francia might have done after contemplating a Madonna by Perugino. Every part of the picture is a natural complement of the rest.'—*Crowe and Cavalcaselle.*

Titian? Madonna and saints.

Returning to the Church. The tomb, with an equestrian statue, of Paolo Savelli, General of the Republic, who died fighting against Francesco di Carrara, 1405.

1*st Chapel, right of Choir.* Two tombs of the Bernardo family, 1500. Entrance to the vault of Andrea Bernardo, 1363.

2*nd Chapel.* Tomb of Duccio degli Alberti, Ambassador of Florence, as the ally of the Republic against Mastino of Verona, 1336. Tomb of an unknown warrior, 1337.

'An early fourteenth, or perhaps late thirteenth century tomb, an exquisite example of the perfect gothic form. It is a knight's; but there is no inscription upon it, and his name is unknown. It consists of a sarcophagus, raised against the chapel wall, bearing the recumbent figure, protected by a simple canopy in the form of a pointed arch, pinnacled by the knight's crest; beneath which the shadowy space is painted dark blue; and strewn with stars. The statue itself is rudely carved; but its lines, as seen from the intended distance, are both tender and masterly. The knight is laid in his mail, only the hands and face being bare. The hauberk and helmet are of chain-mail, the armour for the limbs, of jointed steel; a tunic, fitting close to the breast, and marking the swell of it by the narrow embroidered lines, is worn over the mail; his dagger is at his right side; his long cross-belted sword, not seen by the spectator from below, at his feet. His feet rest on a hound (the hound being his crest), which looks up towards its master. The face is turned away from the spectator towards the depth of the arch; for there, just above the warrior's breast, is carved a small image of S. Joseph bearing the infant Christ, who looks down upon the resting figure; and to this image its countenance is turned. The appearance of the entire tomb is as if the warrior had seen the vision of Christ in his dying moments, and had fallen back peacefully upon his pillow, with his eyes still turned to it, and his hands clasped in prayer.'—*Ruskin*, '*Stones of Venice*,' iii.

Apse. The High-Altar, of 1516, has an Assumption by *Salviati.* It belonged to the Church of the Servi, and was brought here to replace the famous Assumption of Titian (erected here May 19, 1519), now in the Accademia.

Right. The Tomb of the unhappy Doge Francesco Foscari (see Foscari Palace), 1457, by *Pietro* (?) *and Ant. Rizzo.* Beneath the tomb is a small slab relating that a descendant named Alvise Foscari ordered his heart to be buried here in 1720.

Left. Tomb of Doge Nicolò Tron (1476), under whom the Venetians took Smyrna, by *Antonio Rizzo.* This was the last Doge whose effigy appears on the coinage. At his death it was ordained that no Doge should be represented on Venetian coins except as kneeling at the feet of S. Mark.

1st Chapel left of Choir. Bernardino da Pordenone. Madonna enthroned with saints.

2nd Chapel. Tomb of Melchior Trevisan, a general of the Republic, who died in Cephalonia, 1500, by *Ant. Dentone.*

On the Altar. S. John Baptist, in wood, by *Donatello*, 1428.

3rd Chapel (*dei Milanesi*). S. Ambrose in glory with saints; an altar-piece, begun by *Bart. Vivarini*, finished by *Marco Basaiti.* Under a stone in the centre of the floor rests the musician Claudio Monteverde (1568–1643), the great reformer of ecclesiastical and theatrical music.

Over the entrance of the next chapel—*Cappella Corner*—is an angel in marble, by *Jacopo da Padova.* The beautiful portal is a work of the Masegne. The stained glass, of 1335, is by *Marco Pittore.*

Left Transept. Bart. Vivarini, 1474. Altar-piece of S. Mark and other saints.

Monument of Generosa Orsini, wife of Luca Zen, procurator of S. Mark, and of Maffeo Zen.

Cappella di Pietro. A beautiful gothic altar, with statuettes of the school of the Masegne. Tomb of Pietro Miani, a very learned Bishop of Vicenza, 1464.

Font, on which is a seated figure of the Baptist by *Jacopo Sansovino*, 1554.

Choir (in the nave west of the transepts, as in Westminster Abbey and in the Spanish cathedrals), 124 stalls of *tarsia* work by *Marco da Vicenza*, 1458–1468.

Nave. Left Aisle. Tomb of Jacopo Pesaro (1547), Bishop of Pafo, in Cyprus, and General against the Turks under Alexander VI.—'ex nobili inter Venetas ad nobiliorem inter angelos familiam delatus, nobilissimam in illa die coronam, justo Judice reddente, hic situs expectat'!

**Titian.* Altar-piece, called *La Pala dei Pesari.* Madonna with saints and members of the Pesaro family, ordered by Jacopo Pesaro in 1519. The artist received 96 ducats for his work, the most magnificent *ex-voto* picture in the world.

'A work of quite unfathomable beauty.'—*Burckhardt.*

'A work of the finest truth and life.'—*Kugler.*

The enormous tomb of Doge Giovanni Pesaro, by *Baldassare Longhena* and *Melchiorre Barthel*, 1669. Pesaro sustained many difficult embassies for the Republic to various European courts, and by his influence in the Senate prevented it from accepting a dishonourable peace from the Turks, by which much-disputed Candia would have been lost. Elected Doge in 1658, his single year of sovereignty was marked by a defeat of the fleet the Sultan and ravaging of the coasts of Anatolia.

The Tomb of Canova, erected 1827—a pyramid, with allegorical figures by his scholars.

'Consummate in science, intolerable in affectation, ridiculous in conception, null and void to the uttermost in invention and feeling. — *Ruskin.*

'Jamais le talent n'a reçu un plus vaste hommage : Angleterre a fourni le quart de la dépense qui s'est élevée à 8,000 sequins (102,000 frs.) ; la France, l'Allemagne, ont contribué pour un autre quart ; l'Amérique (celle du sud, et non l'Amérique industrielle et marchande du nord) a souscrit pour 40 sequins ; l'Italie et principalement les villes vénitiennes ont fait le reste ; malgré l'exaggération ordinaire des inscriptions de monuments, l'inscription de celui-ci *ex consolatione Europae universae*, est un peu au-dessous de la vérité ; il est réellement érigé aux frais de l'univers.'—*Valery.*

On the Holy-Water Basin, Statuette of S. Antonio, by *Gir. Campagna*, 1593.

Urn of Simeone Dandolo, one of the senators who voted the death of Marino Faliero, 1360.

Tomb of Pietro Bernardo, 1558, by *Aless. Leopardi.* Quite incomparable in design and delicacy of sculpture.

The *Monastery of S. Maria Gloriosa dei Frari* contains the enormous collections of the *Public Archives.* Above three hundred halls and chambers are filled with these treasures, which include the interesting correspondence of the Republic with foreign States—with Oliver and Richard Cromwell, the Emperor Charles V., François I., and Henri IV. of France, Andrea Doria, &c. A number of the more curious autographs are shown in the room called *Sala della Regina Margherita.* The courts of the ancient convent are most stately, and beautiful in colour.

'The little Campiello San Rocco is entered by a sotto-portico, behind the church of the Frari. Looking back, the upper traceries of the magnificent apse are seen towering above the irregular roofs and chimneys of the little square ; and our lost Prout was enabled to bring the whole subject into an exquisitely picturesque composition, by the fortunate occurrence of four quaint trefoiled windows in one of the houses on the right. Those trefoils are amongst the most ancient efforts of gothic art in Venice, and are most valuable, as showing the way in which the humblest houses, in the noble times, followed out the system of the larger palaces, as far as they could, in their rude materials. It is not often that dwellings of the lower orders are preserved to us from the thirteenth century.'—*Ruskin*, '*Stones of Venice*,' ii. 7.

At the *Ponte S. Tomà*, between the Frari and the Grand Canal, is a doorway quite worthy of a visit.

'It has the usual square opening of reddish marble, and above this a pointed arch of moulded brick; the tympanum is filled in with a square carved centre panel, and the ground beyond this with quatrefoils of brick or tile very prettily disposed.'—*Street.*

The *Church of S. Tomà* (S. Tommaso), rebuilt 1652, by Baldassare Longhena, and again in 1742, contains statues of SS. Tommaso and Pietro, by *Gir. Campagna* (1616). In the adjoining *Oratory* is a wonderful collection of relics, and autographs of SS. Lorenzo Giustiniani and Luigi Gonzaga. Opposite the church is the *Scuola de' Calzolai.* At the side opens the Campiello. At the entrance of the Calle Centani is the *Palazzo Centani* (Zentani), a beautiful building of the fourteenth century. Here a bust and inscription record the birth of Carlo Goldoni, the great Italian dramatist, in 1707. The house has an admirable gothic staircase.

Returning to our gondola, we may now visit the *Church of S. Giacomo dell' Orio*, founded 555, but dating internally from 1225, though repeatedly modernised. In the right transept is a beautiful Ionic column of verde antico, a relic of some early building. Near the side door on the right is a very curious holy-water basin, which served for the baptism of infants as long as the rite of immersion lasted. We may also notice:

Right. Buonconsigli. SS. Sebastiano, Lorenzo, and Rocco.

Left of Side Door. Francesco Bassano. The Preaching of the Baptist.

Over Sacristy Door. Paul Veronese. Faith, Hope, and Charity.

Chapel Left of High Altar. Lorenzo Lotto, 1546. Madonna enthroned, receiving the homage of SS. James, Andrew, and Cosmo and Damian painted under the influence of Titian.

The *Pulpit*, of a kind rare in Italy, but common in Belgium, is most fantastically designed.

After last Altar. Paul Veronese. SS. Lorenzo, Girolamo, and Nicolò.

In the Campiello della Strope, close to this church, is a beautiful example of the fifth order of Venetian windows.

It is remarkable for its excessive purity of curve, and is of very early date, its mouldings being simpler than usual.

The neighbouring *Church of S. Maria Mater Domini*, designed (1510) by *Pietro Lombardo*, with a façade of 1540 by *J. Sansovino*, contains :

Right, 1*st Altar*. *Lorenzo Bregno* and *Ant. Minello de' Bardi*. 1500–1501. Three statues—SS. Andrew, Peter, and Paul.

*2*nd Altar*. *Vincenzo di Biagio*, usually called *Catena*, 1520. The vision of our Lord to S. Cristina—a very lovely picture. The saint is represented upon the borders of the lake of Bolsena, with angels supporting the millstone suspended round her neck.

'No subject could be better adapted to the kind of charm which this artist-poet knew how to throw over his compositions ; indeed it may be called his *chef-d'œuvre*, and that which most completely justifies the enthusiasm of the senator Marc-Antonio Michele, who entreats a certain Marsilio, to whom he wrote at Rome in 1521, with all the solicitude of patriotism and friendship, to watch over the life of Catena ; because death, he says, seems to delight in cutting off the greatest painters, having already thrown his dart at Raffaelle, and holding his scythe ready to strike Michelangelo.'—*Rio*, '*Christian Art*.'

Right Transept. *Tintoret*. The Finding of the Cross.

Chapel left of High Altar. A beautiful 15th-century altar.

Left Transept. *Bonifazio*. The Last Supper—very fine in colour.

Last Altar. *Fr. Bissolo*, 1512. The Transfiguration—much repainted.

In the adjoining *Campo* is an example of a house in which a cross is introduced between each window.

In the same Campo is a beautiful example of an early gothic window, 'where the reversed curve at the head of the pointed arch is just perceptible and no more.'

'A most interesting little piazza, surrounded by early gothic houses.' *Ruskin*.

The *Church of S. Cassiano* contains :

Right, 1*st Altar*. *Palma Vecchio*. The Baptist and four other saints. This takes the place of a famous picture by Antonello da Messina, which made the great reputation of that artist.

3*rd Altar*. *Leandro Bassano*. The Visitation.

Chapel right of High Altar. *L. Bassano*. Birth of the Virgin, and Zacharias.

Apse. Tintoret. *The Crucifixion, the Descent into Hades, 1568. and the Resurrection, 1565.

'The Crucifixion is one of the finest Tintorets in Europe. . . . The horizon is so low, that the spectator must fancy himself lying at full length on the grass, or rather among the brambles and luxuriant weeds, of which the foreground is entirely composed. Among these the seamless robe of Christ has fallen at the foot of the Cross; the rambling briars and wild grapes thrown here and there over its folds of rich, but pale, crimson.'—*Ruskin.*

'It is not a painting of the Resurrection, but of Roman Catholic saints *thinking* about the Resurrection.'—*Ruskin.*

At the Ponte del Corner near S. Cassiano is 'a noble fourteenth-century house, in which the spandrils of the windows are filled by the emblems of the Four Evangelists, sculptured in deep relief, and touching the edges of the arches with their expanded wings.'[1]

Near this, on the *Fondamenta Pesaro*, is an especially stately fourteenth-century palace.

The *Church of S. Aponal* (S. Apollinare) was founded in the eleventh century by some natives of Ravenna in honour of their patron saint. It was rebuilt in the fifteenth century. The tower is of the fourteenth. The portal was brought from S. Elena in Isola. Its sculptures represent Vittore Cappello (brother of Bianca) kneeling at the feet of S. Elena, and are probably by *Antonio Dentone* (1480). Above is a Byzantine cross. In the exterior of the apse are curious reliefs of 1294. The church contains a S. Ferdinand by *Princess Hohenlohe*, born Thurn and Taxis.

Looking at the façade of the church, a Calle on the left leads to the Ponte Storto, on the left side of which rises, beyond the Rio, a fifteenth-century palace which was the bank of the Salviati of Florence in 1563. On the right is the *Palazzo Cappello* (now Layard) of the beginning of the sixteenth century, where the famous Bianca Cappello was born in 1548, and whence, in 1563, she fled to Florence with Pietro Bonaventura, an employé in the Salviati bank. There she afterwards married the Grand Duke Francesco

[1] Ruskin, *Stones of Venice.*

de' Medici (1578), who is said to have poisoned not only Bonaventura, but his own wife, Giovanna d' Austria, to bring about this result. The time-serving Republic of Venice declared the new Grand Duchess its daughter, and she reigned till October 20, 1587, when she died, a few hours after her husband, with strong suspicion of poison. The Palazzo Cappello contains many beautiful works of art, including the celebrated Sultan Mehemet by *Gentile Bellini.* The palace, however, is not shown.

Returning to the Campo di S. Aponal, the Calle del Perdon, the Campiello dei Melloni, and the Ponte della Madonnetta lead to the wide Campo S. Polo (S. Paolo). The *Church of S. Polo,* founded by Doge Pietro Tradonico in 837, was modernised in 1804, when an ancient chapel covered with mosaics was destroyed, and a silver Byzantine altar-front lost. The tower is of 1375. The church contains some large pictures by Salviati. At the sides of the high-altar are :

Aless. Vittoria. SS. Paul and Antonio Abate, in bronze,

In the external wall of the apse is the Madonna and Child between SS. Peter and Paul—a relief of the twelfth century.

It was after he had passed through this church, and come out from its southern door, that Lorenzino de' Medici (the brutal murderer of Duke Alessandro) was murdered by the bravi Cecco Bibboni and Bebo da Volterra. They had long watched him from a cobbler's shop opposite his palace on the Campo, and had studied his movements ; but he died, as Varchi describes, more by his own carelessness than the watchful hatred of his enemies.

'Lorenzo had crossed from the western side of the piazza, and entered the church by what is technically called its northern door. Bebo, stationed at the southern door, could see him when he pushed the heavy *stoia* or leathern curtain aside, and at the same time could observe the movements of Bibboni, in the shop of a cobbler, which commanded the Campo. Meanwhile, Lorenzo walked across the church and came to the same door where Bebo had been standing,

"I saw him issue from the church (narrates Cecco) and take the main street; then came (his uncle) Alessandro Soderini, and I walked last of all; and when we reached the point we had determined on, I jumped in front of Alessandro with the poniard in my hand, crying, 'Hold hard, Alessandro, and get along with you, in God's name, for we are not here for you!' He then threw himself around my waist, and grasped my arms, and kept on calling out. Seeing how wrong I had been to try to spare his life, I wrenched myself as well as I could from his grip, and with my lifted poniard struck him, as God willed, above the eyebrow, and a little blood trickled from the wound. He, in high fury, gave me such a thrust that I fell backward, and the ground besides was slippery from its having rained a little. Then Alessandro drew his sword, which he carried in its scabbard, and thrust at me in front, and struck me on the corslet, which for my good fortune was of double mail. Before I could get ready, I received three passes, which, had I worn a doublet instead of that mailed corslet, would certainly have run me through. At the fourth pass, I had regained my strength and spirit, and closed with him, and stabbed him four times in the head, and, being so close, he could not use his sword, but tried to parry with his hand and hilt, and I, as God willed, struck him at the wrist, below the sleeve of mail, and cut his hand off clean, and gave him then one last stroke on his head. Thereupon he begged me for God's sake to spare his life, and I, in trouble about Bebo, left him in the arms of a Venetian nobleman, who held him back from jumping into the canal. . . . When I turned, I found Lorenzo on his knees. He raised himself, and I, in anger, gave him a great cut across the head, which split it in two pieces, and laid him at my feet, and he never rose again." '—*Symonds*, '*Renaissance in Italy*.'

Opposite the Campanile is the *Oratorio del Crocifisso* with stations and a ceiling by Domenico Tiepolo (1749).

On the right of the Ponte S. Polo is the *Palazzo Corner Mocenigo*, now Revedin, a beautiful work of 1548, by *Michele Sanmichele*. On the other side of the Campo S. Polo, near Ponte Bernardo, is the *Palazzo Bernardo*, on the Canale Pesaro, a glorious gothic building of 1350–1400; its façade was once painted by *G. Salviati*, and it is quite superb in picturesqueness and colour.

Following the Calle del Scaletter to the end, and turning to the left, we reach the *Campo di S. Agostino*, where an inscription let into the wall of an ancient house records that there Aldo Pio Manuzio—'Aldo il Vecchio'—established his famous printing-press. Then over the door, was an in-

scription, in which Aldus besought his visitors, whoever they might be, to state their business in as few words as possible, and leave a busy man in peace. Behind the suppressed *Church of S. Agostino* (founded in the tenth century and rebuilt in 1634), stood a pillar commemorating the house of Bajamonte Tiepolo, destroyed by decree of the Senate in 1314, after his conspiracy. The pillar is now in the garden of Villa Melzi on the Lake of Como. Its inscription is one of the earliest in the Venetian dialect.[1]

Passing the Ponte Dona in front of S. Agostino, and crossing the Campo di S. Stin, the Calle del Tabacco leads to the *Scuola di S. Giovanni Evangelista.*

Its court has a lovely screen of 1481, of grey and white marble, and black slatestone, with an eagle surmounting the entrance. From the hall an exquisite staircase, attributed to *Pietro Lombardi*, leads to the church, decorated with pictures by *Dom. Tintoretto.* Over the side door is the urn of Giannandrea Badoer (by *Danese Cattaneo*, 1561), a member of the family who first founded a hospice here for twelve poor persons. A curious reliquary is said to contain a piece of the true Cross. The winter chapel is decorated with paintings by *Palma Giovane.*

'Beautiful the place is, even in its squalid misery. As long as it is left alone, in its shafts and capitals you will see on the whole the most characteristic example in Venice of the architecture that Carpaccio, Cima, and John Bellini loved.'—*Ruskin.*

'Lights flash from the upper windows of the tall palaces, balconies start overhead marked upon the sky. Now it is a palace to let, with wooden shutters swinging in shadow; now we pass the yawning vaults of great warehouses piled with saffron and crimson dyes, where barges are moored and workmen strain at the rolling barrels. Now it is the brown wall of some garden terrace; a garland has crept over the brick, and droops almost to the water; one little spray encircles a rusty ring hanging there with its shadow. Now we touch palace walls, and with

[1] De Baiamonte fo questo teren
E mo per lo so iniquo tradimento
S' e posto in chomun per altrui spavento
Et per mostrar a tutte sempre seno.

a hollow jar start off once more. Now comes a snatch of song through an old archway; here are boats and voices, the gondolier's earrings twinkle in the sun; here are vine wreaths, and steps where children, those untiring spectators of life, are clustering; more barges with heavy fruit and golden treasure go by. A little brown-faced boy is lying with his brown legs in the sun on the very edge of a barge, dreaming over into the green water; he lazily raises his head to look, and falls back again; now a black boat passes like a ghost, its slender points start upwards in a line with the curve of yonder spire; now it is out of all this swing of shadow and confusion that we cross a broad sweet breadth of sunlight, and come into the Grand Canal.'—*Miss Thackeray.*

CHAPTER VII.

SUBURBAN VENICE.

THE GIUDECCA AND IL REDENTORE, S. GIORGIO, THE ARMENIAN CONVENT, S. ELENA, AND THE LIDO.

WE must now direct our gondola up the wide canal of La Giudecca, which, like a broad river, separates the largest of the islands on the south-west from the rest of the city.

'Véritablement on nage dans la lumière. Le ciel la verse, l'eau la colore, les reflets la centuplent ; il n'y a pas jusqu'aux maisons blanches et roses qui ne la renvoient, et la poésie des formes vient achever la poésie du jour. En vain le canal de la Giudecca, presque vide, semble attendre des flottes pour peupler son noble port ; on ne songe qu'aux couleurs et aux lignes. Trois lignes et trois couleurs font tout le spectacle : le large cristal mouvant, glauque et sombre, qui tourne avec une dure couleur luisante ; au-dessus, détachée en vif relief, la file des bâtisses qui suit sa courbure ; plus haut enfin le ciel clair, infini, presque pâle.'—*Taine.*

The most important building on La Giudecca is the great *Church of Il Redentore*, built by *Palladio* (1577) as the votive offering of the Venetians, after the cessation of the plague of 1576, in which about 50,000 persons died in the city.

'Une fois le genre admis, l'église du Rédempteur fait assez belle figure au bord du canal, où elle se mire avec son grand escalier monumental de dix-sept marches de marbre, son fronton triangulaire, ses colonnes corinthiennes, sa porte et ses statues de bronze, ses deux pyramidions et sa coupole blanche, qui fait un si bel effet dans les couchers de soleil, quand on se promène au large en gondole entre les jardins publics et Saint-Georges.'—*Théophile Gautier.*

'The nave is a great hall, 50 ft. wide by 105 in length, with narrow

side chapels, between which ranges a Corinthian Order, of great beauty in itself, and standing on the floor without pedestals. It is merely an ornament, however, and has no architectural connection with the plain flat elliptical vault of the church, which is most disagreeably cut into by the windows that give light to the nave. A worse defect of the design is that, instead of the church expanding at the intersections, the supports of the dome actually contract it; and though the dome is of the same width as the nave, and has a semicircular tribune on each side, the arrangement is such that it looks smaller and more contracted than the nave that leads to it. If we add to these defects of design that, both here and at San Giorgio, no marble or colour is used—nothing but plain cold stone and whitewash—it will be understood how very unsatisfactory these interiors are, and how disappointing, after all the praise that has been lavished on them.'—*Fergusson.*

The Crucifix over the high-altar is by *Gir. Campagna.* The pictures in the church are unimportant, but in the sacristy are three of the most exquisite pictures in Venice—by *Giovanni Bellini*: Madonna with SS. John Baptist and Catherine; Madonna with SS. Jerome and Francis; Madonna with the sleeping Child and two angels. Here also is a fine Baptism of Christ by *Paolo Veronese.*

On the *Festa del Redentore* (the third Sunday in July), a bridge of boats is formed across the Giudecca to the church, and is crossed night and day by vast throngs of people, singing, dancing, and eating cakes and fruit, which are sold in booths before the church.

West of the church are the Fondamenta di S. Biagio, where it would be difficult to gather vervain, in spite of the verses—

A Saint-Blaise, à la Zuecca
Vous étiez, vous étiez bien aise
A Saint-Blaise.
A Saint-Blaise, à la Zuecca,
Nous étions bien là.

Mais de vous en souvenir
Prendrez vous la peine?
Mais de vous en souvenir
Et d'y revenir,

A Saint-Blaise, à la Zuecca
Dans les prés fleuris cueillir la verveine;
A Saint-Blaise, à la Zuecca
Vivre et mourir là.—*Alfred de Musset.*

The *Church of S. Giorgio Maggiore*, conspicuous in most of the distant views of Venice, draws attention to an island at the eastern point of the Giudecca. Recent excavations and the discovery of Roman remains at a great depth prove that this island was inhabited several centuries before the foundation of the city. It was called Isola dei Cipressi before the first Church of S. Giorgio was built, in 790, near which a Benedictine monastery was erected in 983. Thrown down by earthquake in 1223, it was rebuilt by the Doge Pietro Ziani, who died there as a friar. After the death of Pius VI. in exile it received in 1800 the wandering College of Cardinals, who met there in the conclave which elected Barnaba Chiaramonti to the papal throne as Pius VII. In 1110, during the reign of Ordelaffo Falier, the body of S. Stephen was brought to Venice from Constantinople, and the Doge himself assisted to bear the coffin on his shoulders to the high-altar of this church, which was always visited in state by his successors on Christmas Eve and the morning of Christmas Day—a very beautiful and striking ceremonial.

The noble church is one of the masterpieces of Palladio (1565–1610). The interior, of grand proportions, contains :

Right. Monument of Lorenzo Venier, procurator and general, 1667.

1*st Altar.* *Jacopo Bassano.* The Nativity.

2*nd Altar.* A crucifix, believed to have been sculptured in 1433, by *Michelozzo Michelozzi*, who accompanied Cosimo de' Medici in his exile from Florence, when the monks of S. Giorgio gave hospitality to the prince.

3*rd Altar.* *Tintoret.* SS. Cosmo and Damian.

4*th Altar.* *Tintoret.* The Coronation of the Virgin.

Presbytery. *Right Wall.* **Tintoret*, 1564. The Last Supper. Observe 'the ghostly flight of angels and the weird play of lights.'

'In the Last Supper, the apostles are peasants ; the low, mean life of the people is there, but hushed and transfigured by the tall standing figure of the Master who bends to give bread to the disciple by His side. And above and around crowd in the legions of heaven, cherubim and seraphim mingling their radiance with the purer radiance from the halo of their Lord ; while amid all this conflict of celestial light the twinkling candles upon the board burn on, and the damsel who enters bearing food, bathed as she is in the very glory of heaven, is busy, un-

conscious—a serving-maid, and nothing more.'—*J. R. Green*, '*Stray Studies.*'

Left Wall. Tintoret. The Fall of Manna in the Wilderness.

'One of Tintoret's most remarkable landscapes. Another painter would have made the congregation hurrying to gather the manna, and wondering at it. Tintoret at once makes us remember that they have been fed with it "by the space of forty years."'—*Ruskin.*

High Altar. Girolamo Campagna, 1593. The Almighty upon the globe, supported by the Evangelists. A magnificent group in bronze.

Splendid candelabra by *Cesare Groppo* and *Nicolino Roccatagliata* of *Genoa*, 1596.

In a *Corridor near the High Altar* is the Tomb of the great Doge Domenico Michiel, the work of *Baldassare Longhena.* This was the Doge who assisted in the crusade of S. Bernard and Godfrey de Bouillon —who was the conqueror of Jaffa, Jerusalem, Tyre, and Ascalon—and who brought back to Venice the granite columns of the piazza and the bodies of S. Isidoro and S. Donato. He abdicated in the eleventh year of his reign and died soon after as a monk in the adjoining convent. His epitaph consists of the appropriate words :—

'Terror Graecorum jacet hic.'

North Transept. Tintoret. The Martyrdom of S. Stephen.

'In the midst of the stones, at the Saint's right hand, there is a book lying, crushed, but open, two or three stones which have torn one of its leaves lying upon it. The freedom and ease with which the leaf is crumpled is just as characteristic of the master as any of the grander features.'—*Ruskin.*

Left, 1*st Altar. Tintoret.* The Resurrection.

Last Altar. Leandro Bassano. Martyrdom of S. Lucia.

The seventeenth-century tomb of Doge Marcantonio Memmo, 1615.

Above the principal Entrance. The monument of Doge Leonardo Dona, 1606–12, the friend of Galileo, a great protector of arts and literature, who ruled admirably in difficult times, during the disputes of the Republic with Paul V.

Several of the gravestones in relief deserve attention, especially that of Bonincontro de' Boaterii, Bishop of Torcello, 1380, who is represented in his episcopal robes; and that of Tommaso Tomasini, Bishop of Feltre, 1446.

In a Chapel belonging to the Monastery of S. Giorgio is or was a wonderful Entombment by *Tintoret.* Here also, in

a chapel, is the tombstone of Doge Pietro Ziani (1228). In the refectory was the great Paul Veronese of the Feast of Cana, now in the Louvre.

Now we must embark in our gondola for a rather longer voyage than those we have hitherto taken, when, freed from musty churches and wearisome pictures, we may enjoy the full glory of this wonderful water-land. We may imagine the young Giorgione floating in his gondola, accompanying his 'divine voice' with his lute, fresh from his studies under Gian Bellini.

'As I floated down the lagunes in the full sunshine, and observed how the figures of the gondoliers in their motley costume, moving lightly, as they rowed, above the sides of the gondola, stood out against the bright green water and the blue sky, I caught the best and freshest possible type of the Venetian school. The sunshine brought out the local colours with dazzling brilliancy, and even the shadows were so luminous, that they, in their turn, might serve as lights. The same may be said of the reflection from the sea-green water. All was painted "chiaro nel chiaro," so that foaming waves and lightning flashes were necessary to give it grandeur' (um die Tüpfchen auf sie zu setzen).—*Goethe.*

'The two great constituents of the Venetian landscape, the sea and the sky are precisely the two features in nature which undergo the most incessant change. The cloud-wreaths of this evening's sunset will never be repeated again; the bold and buttressed piles of those cloud-mountains will never be built again just so for us; the grain of orange and crimson that stains the water before our prow, we cannot be sure that we shall look upon its like again. The revolution of the seasons will, no doubt, repeat certain effects: spring will chill the waters to a cold, hard green; summer will spread its breadth of golden light on palace front and water-way; autumn will come with its pearly grey scirocco days, and sunsets flaming with a myriad hues; the stars of a cloudless winter night, the whole vast dome of heaven, will be reflected in the mirrors of the still lagoon. But in spite of this general order of the seasons, one day is less like another day in Venice than anywhere else; the lagoon wears a different aspect each morning when you rise, the sky offers a varied composition of cloud each evening as the sun sets. Words cannot describe Venice, nor brush pourtray her ever-fleeting, ever-varying charm. Venice is to be felt, not reproduced; to live there is to live a poem.'—*Horatio F. Brown*, '*Venetian Studies.*'

In the direction of the Lido is the *Island of S. Lazaro.* Here is the *Armenian Convent* which has obtained a fic-

titious celebrity through Byron, who studied here for six months.

On Dec. 5, 1816, Byron wrote to Moore:

'By way of divertissement, I am studying daily, at an Armenian monastery, the Armenian language. I found that my mind wanted something craggy to break upon; and this—as the most difficult thing I could discover here for an amusement—I have chosen, to torture me into attention. It is a rich language, however, and would amply repay anyone the trouble of learning it. I try, and shall go on; but I answer for nothing, least of all for my intentions or my success. There are some very curious MSS. in the monastery, as well as books; translations also from Greek originals, now lost, and from Persian and Syriac, &c.; besides works of their own people. Four years ago the French instituted an Armenian professorship. Twenty pupils presented themselves on Monday morning, full of noble ardour, ingenuous youth, and impregnable industry. They persevered, with a courage worthy of the nation and of universal conquest, till Thursday; when *fifteen* of the *twenty* succumbed to the six-and-twentieth letter of the alphabet. It is, to be sure, a Waterloo of an alphabet—that must be said for them.'

The Convent was founded in the last century, and possesses an excellent library and a printing-press. Its continued existence is due to its being under the protection of Turkey.

'The society of the Convent of S. Lazarus appears to unite all the advantages of the monastic institution, without any of its vices.

'The neatness, the comfort, the gentleness, the unaffected devotion, the accomplishments, and the virtues of the brethren of the order, are well fitted to strike a man of the world with the conviction that "there is another and a better, even in this life."

'The men are the priesthood of an oppressed and noble nation, which has partaken of the proscription and bondage of the Jews and of the Greeks, without the sullenness of the former or the servility of the latter. The people has attained riches without usury, and all the honours that can be awarded to slavery without intrigue. But they have long occupied, nevertheless, a part of "the House of Bondage," who has lately multiplied her many mansions. It would be difficult, perhaps, to find the annals of a nation less stained with crimes than those of the Armenians, whose virtues have been those of peace, and their vices those of compulsion. But whatever may have been their destiny—and it has been bitter—whatever it may be in future, their country must ever be one of the most interesting on the globe; and perhaps their language only requires to be more studied to become more attractive. If the

Scriptures are rightly understood, it was in Armenia that Paradise was placed—Armenia, which has paid as dearly as the descendants of Adam for that fleeting participation of its soil in the happiness of him who was created from its dust. It was in Armenia that the flood first abated, and the dove alighted. But with the disappearance of Paradise itself may be dated almost the unhappiness of the country; for, though long a powerful kingdom, it was scarcely ever an independent one, and the satraps of Persia and the pashas of Turkey have alike desolated the region where God created man in His own image.'—*Byron, Preface to the Armenian Grammar found amongst his papers.*

The once lovely *Island of S. Elena* is only a short distance from the Public Gardens. It was occupied by a large convent now desecrated, and a church which was the traditional burial-place of S. Helena (said to have been brought here in 1211), and till lately was full of poetic beauty. There was here till 1880 a beautiful gothic cloister, where the roses and jessamine poured their masses of blossom over the parapets, and a large garden with exquisite views, especially at low water, towards S. Pietro and Murano. Artists always gave up a day to S. Elena, so lovely in its desolation, though it ever seemed to say to the lapping waters—

'Break, break, break,
On thy cold grey stones, O sea!
For the tender grace of a day that is dead
Will never come back to me.'

But it was vainly offered to an English family for 800*l.*; now all is spoilt by a hideous iron-foundry erected 1880–82.

'A sacred and beautiful feature of Venice has perished in the desecration of Sant' Elena. For the island church, besides containing the tombs of many famous Venetians of the Giustiniani and Loredano families, was held to be the resting-place of an Empress-saint, no less a person than Helen, mother of Constantine the Great. To Englishmen this disturbance of the imperial tomb should be distasteful; for Helen, if we may trust the dim and dubious outline of her story, was an Englishwoman, born at Colchester. To be at once an empress and a saint, mother of Constantine, and inventor of the Cross—for it was this which won for Helen her exalted rank in the Church—is a conjunction of honours that can hardly be paralleled. Yet all this lustre has barely sufficed to rescue her name from oblivion; no one now would keep Saint Helen's day, August 18, and few remember who Saint Helen

was who gives her name to the beautiful island of the Lagoons.—*Horatio F. Brown.*

The Lido is a name sometimes applied to the whole strip of shore (formed by three islands), which, seven miles in length and half a mile in breadth, extends along the mouth of the lagoon and forms the outer bulwark of Venice against the sea ; but, in its common acceptation, the name refers to that portion of the barrier which is nearest to Venice, and whither its people resort to ride on the sands or to bathe in the sea. Steamers leave the Schiavoni constantly for the Lido, returning every hour, and it is a very pleasant resort on late summer evenings, and worth while even for the beauty of the return to Venice, when all its lights are reflected in the still water. The weird sands, however, where Byron rode and which travellers of a few years ago will remember, have now disappeared, and a pergola of vines leads from the lagoon to the sea (about 7 minutes' walk). Still the view is the same as Shelley describes :—

'I rode one evening with Count Maddalo
Upon the bank of sand which breaks the flow
Of Adria towards Venice : a bare strand
Of hillocks, heaped from ever shifting sand,
Matted with thistles and amphibious weeds,
Such as from earth's embrace the salt ooze breeds,
In this, an uninhabited seaside,
Which the lone fisher, when his nets are dried,
Abandons, and no other object breaks
The waste, but one dwarf tree and some few stakes,
Broken and unrepaired, and the tide makes
A narrow space of level sand thereon,
Where 'twas our wont to ride till day went down.
This ride was my delight. I love all waste
And solitary places ; where we taste
The pleasure of believing what we see
Is boundless, as we wish our souls to be :
And such was this wide ocean, and this shore
More barren than its billows . . . .
As those who pause on some delightful way
Though bent on pleasant pilgrimage, we stood
Looking upon the evening, and the flood

Which lay between the city and the shore
Paved with the image of the sky: the hoar
And airy Alps, towards the north, appeared,
Thro' mist, a heaven-sustaining bulwark, reared
Between the east and west; and half the sky
Was roofed with clouds of rich emblazonry,
Dark purple at the zenith, which still grew
Down the steep west into a wondrous hue
Brighter than burning gold, even to the rent
Where the swift sun yet paused in his descent
Among the many-folded hills—they were
Those famous Euganean hills, which bear,
As seen from Lido through the harbour's piles,
The likeness of a clump of peaked isles—
And then, as if the earth and sea had been
Dissolved into one lake of fire, were seen
Those mountains towering, as from waves of flame,
Around the vaporous sun, from which there came
The inmost purple spirit of light, and made
Their very peaks transparent. "E'er it fade,"
Said my companion, "I will show you soon
A better station." So o'er the lagune
We glided; and from that funereal bark
I leaned and saw the city, and could mark
How from their many isles, in evening's gleam,
Its temples and its palaces did seem
Like fabrics of enchantment piled to heaven.'

'*Julian and Maddalo.*'

Turning to the left along the lagoon towards S. Nicolò, we may cross the desecrated Jewish cemetery. Many pretty ornaments sold in Venice are made of the pearl shells of Lido, 'flowers,' *fior di mare*, the Venetians call them; they have no others. It was to the *Porto di Lido* that the Doge went forth annually for the ceremony of the espousal of Venice with the Adriatic, and cast the ring into the sea from the Bucentaur.

'Once did she hold the gorgeous East in fee,
And was the safeguard of the West: the worth
Of Venice did not fall below her birth,
Venice, the eldest child of liberty.
She was a maiden city, bright and free;

No guile seduced, no force could violate ;
And when she took unto herself a mate,
She must espouse the everlasting sea.
And what if she had seen those glories fade,
Those titles vanish, and that strength decay,—
Yet shall some tribute of regret be paid
When her long life hath reached its final day :
Men are we, and must grieve when even the shade
Of that which once was great has passed away.'

W. Wordsworth.

The *Castello di S. Andrea* was built by *Michele Sanmichele* in 1544. The *Church of S. Nicolò* contains, over the door, the tomb of Doge Domenico Contarini (1070).

Venice, wearied with a constant failure in her attempt to obtain the relics of the popular Bishop of Myra from Bari, at length composed a fiction as to her possession of them, and built this church in their honour in 1044. It was rebuilt in 1626, and May 9, the day of the Saint's imaginary translation to Venice, is always kept here as a *festa*. Outgoing crews used to land here to ask a blessing on their voyage, and to return thanks on their safe return. The church is believed by Venetians to contain 'due corpi di San Nicolò' —that of the great Bishop, which Doge Vitale Michiel affirmed that he had found and carried off from Myra, and that of his uncle, a minor S. Nicolò.

When, in 1170, the Venetians were at war with Manuel I., the whole of the Giustiniani followed the Doge to the Levant, except one youth Nicolò, who was a monk in the convent which was then attached to the church on the Lido. All the Giustiniani perished by war or pestilence except this young man. To avoid the public calamity of so noble a family becoming extinct, the Pope released him from his vows, and he married the Doge's daughter, by whom he had nine sons and three daughters. Having thus provided for his country,[1] Nicolò returned to his convent, his wife Anna retired to a monastery on an island near Torcello;, and after their death they were both beatified.

[1] See Horatio Brown, *Life on the Lagoons*, p. 210.

Near S. Nicolò, and the entrance of the fort, is all that remains of the *Old Protestant Cemetery*, composed of four or five moss-grown English and German tombs of the last century, including those of envoys to the Republic and consuls. It is a quaint picturesque spot, and very little known.

CHAPTER VIII.

CHIOGGIA.

THE delightful excursion to Chioggia will occupy a day. The steamer leaves at 9½ A.M., and arrives at Venice again at 6½ P.M., allowing five hours at Chioggia. This expedition is the best means of seeing the general features of the natural bulwarks of Venice and the lagoon, which is far from stagnant, being kept in constant motion by the action of currents and tides. The sea flows into and ebbs away from the lagoon with the tide through the four mouths of Chioggia, Malamocco, Lido and Tre Porti. But the most feeble sailors will only find it rough for a few minutes, in crossing the bars of Malamocco and Chioggia.

Crossing the lagoon we pass on the right the *Island of S. Servolo*, where the Emperor Otho II. stayed when he came to visit Venice in the time of Doge Pietro Orsolo and stood godfather to his daughter. It contains the great *Lunatic Asylum*, built 1725, by *Giov. Scalfurotto.*

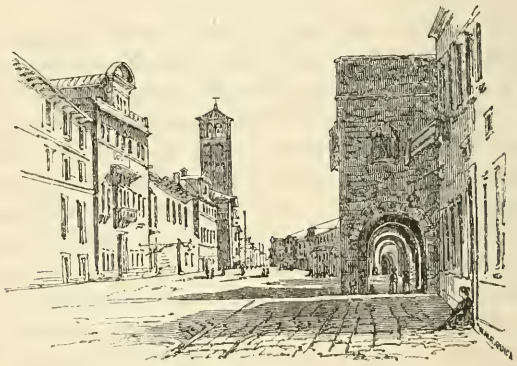
'I looked and saw between us and the sun
A building on an island ; such a one
As age to age might add, for uses vile,—
A windowless, deformed, and dreary pile ;
And on the top an open tower, where hung
A bell, which in the radiance swayed and swung ;
We could just hear its coarse and iron tongue :
The broad sun sank behind it, and it tolled
In strong and black relief. "What we behold
Shall be the madhouse and its belfry tower,"
Said Maddalo, "and even at this hour,
Those who may cross the water hear that bell,
Which calls the maniacs, each one from his cell,
To vespers."'—*Shelley*, '*Julian and Maddalo.*'

'Honour aright the philosophic thought,
That they who, by the trouble of the brain
Or heart, for usual life are over-wrought,
Hither should come to discipline their pain.
A single Convent on a shoaly plain
Of waters never changing their dull face
But by the sparkles of the thick-falling rain
Or lines of puny waves,—such is the place.
Strong medicine enters by the ear and eye ;
That low unaltering dash against the wall
May lull the angriest dream to vacancy ;
And Melancholy, finding nothing strange
For her poor self to jar upon at all,
Frees her sad-centred thoughts, and gives them pleasant range.'—*Monckton Milnes.*

Our route is now like a highway on the sea, an avenue of posts marking the deep water on either side. On the right is the green *Island of Poveglia* with its rows of lazzaretto huts. The outer bulwark of the lagoon is formed by three islands. That which ends to the north in the castle of S. Andrea, and to the south in the fort of *Alberoni*, is called *Littorale di Malamocco.* The original island of Malamocco, on which the fugitives from Padua took refuge from Attila in 452, and which was the seat of government and residence of the Doges from 742 to 810, was submerged in 1107. The next island, *Littorale di Pelestina*, is guarded by the *Castello di S. Pietro*, and the *Forte di Caroman.* The southernmost island, *Littorale di Sotto Marina*, forms the bulwark of Chioggia. Both the last-named islands are defended by the strong sea walls, called *I Murazzi*, erected 1774–1782, being 4603 yards long on the coast of Pelestina and 1522 yards on that of Sotto Marina. As we coast along the shores we have an opportunity of seeing how their many villages have all the same peculiar characteristics ;—the tall campanile ; the white-washed houses with Venetian gothic windows ; the miniature piazza with the lions supported on tall staffs ; the bronzed Giorgione figures lounging over the little piers green with sea-weed ; the strip of shore with reed fences protecting the gardens from the salt winds, and the feathery tamarisks hanging over.

The female population is almost entirely occupied in lace-making, especially at Pelestina, and it is characteristic of the Venetian character that till a few years ago all the lace-stitches had religious names, 'Aves,' 'Paters,' &c.

The islands, and the views across the sparkling lagoon —broken here and there into strips of the brightest emerald-green—to the beautiful Euganean hills, will occupy us till we reach *Chioggia* (Hotel *Luna*), where a considerable town occupies the whole of one of the larger islands. Its chief features are one immensely broad street, and one wide canal which perfectly blazes with colour—orange, yellow,



STREET OF CHIOGGIA.

crimson and red—from the sails of its fishing-boats, which have the most extraordinary vanes at the top of their masts, wrought into the quaintest possible designs. When all these boats set forth and skim over the lagoon, it is like the flight of a swarm of butterflies. The people of Chioggia, too (Chiozzotti), retain all the finest characteristics of the old Venetian type, and painters still find their best models here.

The dramatist Goldoni went to reside at Chioggia with his family when very young, and he has left an interesting account of his life there in his memoirs. His 'Baruffe

Chiozzotte' gives an amusing picture of the quarrels in which the women of Chioggia indulge, and for which they are still celebrated.

'The Chiozzotte are the only women of this part of Italy who still preserve a semblance of national costume; and this remnant of more picturesque times consists merely of a skirt of white, which, being open in front, is drawn from the waist over the head and gathered in the hand under the chin, giving to the flashing black eyes and swarthy features of the youthful wearer a look of very dangerous shyness and cunning. The dialect of the Chiozzotti is said to be that of the early Venetians, with an admixture of Greek, and it is infinitely more sweet and musical than the dialect now spoken at Venice.'—*Howells.*

Chioggia was the residence of the painter Rosalba Carrera, and of the great sixteenth-century composer Giuseppe Zarlino.

Cut off from the rest of the world by water, the life here is still the life of centuries ago, and Ariosto is even now (1888) read publicly in the evenings in the principal street, by a regular reader to a large and delighted audience.

'In questo paese si divide tutta la populazione in due classi: ricchi, e poveri. Quelli che portano una parrucca ed un mantello, sono i ricchi; quelli che non hanno che un berretto ed un cappotto, sono i poveri; ben spesso questi ultimi hanno quattro volte più danaro degli altri.'—*Goldoni.*

Few visitors will care to go building-hunting at Chioggia. There is a *Granary* of 1322, resting on 64 pillars. The *Cathedral* was built 1633–1674, by *Bald. Longhena*, and has some good reliefs by *Bonasso* at the altar of S. Agnes and on the pulpit. The *Oratory of S. Martino*, of 1393, has an altar of 1394. The *Church of S. Andrea* has an altar by *Sansovino.* Chioggia is joined to the island of Brondolo (a continuation of the Lido) by a bridge of 43 arches.

Beautiful are the effects of sunset on the still lagoon, and still more perhaps the effects of moonlight, enjoyed by those who return in the evening from Chioggia.

'On ne nous avait certainement pas assez vanté la beauté du ciel et es délices des nuits de Venise. La lagune est si calme dans les beaux sloirs que les étoiles n'y tremblent pas. Quand on est au milieu, elle

est si blanche, si unie, que l'œil ne saisit plus la ligne de l'horizon, et que l'eau et le ciel ne font plus qu'un voile d'azur, où la rêverie se perd et s'endort.'—*George Sand.*

'Now am I also one of the birds of the Adriatic Sea, as every Venetian feels himself to be, while reclining in his gondola. All that surrounds me is dignified—a grand venerable work of combined human energies, a noble monument, not of a ruler, but of a people. And if their lagunes are gradually filling up, if unwholesome vapours are floating over the marsh, if their trade is declining, and their power has passed away, still the great place and its essential character will not for a moment be less venerable.'—*Goethe.*

'La notte xè la mare dei pensieri.'—*Venetian Song.*

The approach to Venice—'citta nobilissima singolare,' as an old writer calls it—seen in coming from Trieste on this side, affords one of the most beautiful and striking views of the water-city.

'Underneath day's azure eyes,
Ocean's nursling, Venice lies,—
A peopled labyrinth of walls,
Amphitrite's destined halls,
Which her hoary sire now paves
With his blue and gleaming waves.
Lo! the sun upsprings behind,
Broad, red, radiant, half-reclined
On the level quivering line
Of the waters crystalline;
And before that chasm of light
As within a furnace bright,
Column, tower, and dome, and spire,
Shine like obelisks of fire,
Pointing with inconstant motion
From the altar of dark ocean
To the sapphire-tinted skies;
As the flames of sacrifice
From the marbled shrines did rise
As to pierce the dome of gold
Where Apollo spake of old.'—*Shelley.*

CHAPTER IX.

MURANO AND TORCELLO.

A WHOLE day must be given to this delightful excursion, and a calm sea should be chosen. It is sometimes very rough in the neighbourhood of Murano.

Emerging from the narrow canals of Venice at the Fondamenta Nuove, we find ourselves in the open lagoon. The nearest island, to which boat-funerals are gliding stealthily with black flags, is that of *S. Michele*, occupied by the *Cemetery*.

'As we go by the Cemetery of S. Michele, Piero the gondolier and Giovanna improve us with a little solemn pleasantry.

'"It is a small place,' says Piero, "but there is room enough for all Venice in it."

'"It is true," assents Giovanna, "and here we poor folks become landowners at last."'—*Howells*, '*Venetian Life*.'

In the old Protestant Cemetery is buried the once popular and well-known English novelist *G. P. R. James* (d. 1860), and in the new one the artist *Frédéric Nerly* (1878) and the celebrated and unfortunate French painter *Léopold Robert*, who died at Venice by his own hand, March 20, 1835, on the tenth anniversary of his brother's having committed the same insane act. He has lately been removed from the island of S. Cristoforo to this his last resting-place and a monument, with a portrait in bronze, erected to his memory: 'Sa mort ne fut pas une délibération de sa raison, mais un accès de défaillance qui anéantit la raison. Où Michel Ange aurait survécu, Léopold Robert succomba.'[1]

[1] Lamartine.

The handsome church beside the burial-ground dates from the fifteenth century, and contains, above the main entrance, the tomb of Giovanni Dolfin, Bishop of Vicenza (1622), with statues by Bernini, and, near this, in the pavement, the gravestone of Fra Paolo Sarpi. Amongst the monks of the Camaldolese convent were the learned Placido Zurla, afterwards cardinal, and Mauro Cappellari, who, in 1831, mounted the papal throne as Gregory XVI. Of the convent in the past time Chateaubriand wrote: 'Donnez-moi là, je vous prie, une cellule pour achever mes Mémoires.'

'The pure cumuli of cloud lie crowded and leaning against one another, rank beyond rank, far over the shining water, each cut away at its foundation by a level line, trenchant and clear, till they sink to the horizon like a flight of marble steps, except where the mountains meet them, and are lost in them, barred across by the grey terraces of those cloud foundations, and reduced into one crestless bank of blue, spotted here and there with strange flakes of wan, aërial, greenish light, strewed upon them like snow. And underneath is the long dark line of the mainland, fringed with low trees; and then the wide waving surface of the burnished lagoon trembling slowly, and shaking out into forked bands of lengthening light the images of the towers of cloud above. To the north, there is first the great cemetery wall, then the long stray buildings of Murano, and the island villages beyond, glittering in intense crystalline vermilion, like so much jewelry scattered on a mirror, their towers poised apparently in the air a little above the horizon, and their reflections, as sharp and vivid and substantial as themselves, thrown on the vacancy between them and the sea. And thus the villages seem standing on the air; and, to the east, there is a cluster of ships that seem sailing on the land; for the sandy line of the Lido stretches itself between us and them, and we can see the tall white sails moving beyond it, but not the sea, only there is a sense of the great sea being indeed there, and a solemn strength of gleaming light in the sky above.

'The most discordant feature in the whole scene is the cloud which hovers above the glass furnaces of Murano; but this we may not regret, as it is one of the last signs left of human exertion among the ruinous villages which surround us. The silent gliding of the gondola brings it nearer to us every moment; we pass the cemetery, and a deep sea-channel which separates it from Murano, and finally enter a narrow water-street, with a paved footpath on each side, raised three or four feet above the canal, and forming a kind of quay between the water and the doors of the houses. These latter are, for the most part, low, but built with massy doors and windows of marble or Istrian stone, square

set, and barred with iron ; buildings evidently once of no mean order, though now only inhabited by the poor. Here and there an ogee window of the fourteenth century, or a doorway deeply enriched with cable mouldings, shows itself in the midst of more ordinary features ; and several houses, consisting of one story only carried on square pillars, forming a short arcade along the quay, have windows sustained on shafts of red Verona marble, of singular grace and delicacy. All now in vain ; little care is there for their delicacy or grace among the rough fishermen sauntering on the quay with their jackets hanging loose from their shoulders, jacket and cap and hair all of the same dark-greenish sea-grey. But there is some life in the scene, more than is usual in Venice : the women are sitting at their doors knitting busily, and various workmen of the glass houses sifting glass dust upon the pavement, and strange cries coming from one side of the canal to the other, and ringing far along the crowded water, from vendors of figs and grapes, and gourds and shell-fish ; cries partly descriptive of the eatables in question, but interspersed with others of a character unintelligible in proportion to their violence—and fortunately so, if we may judge by a sentence which is stencilled in black, within a garland, on the white-washed walls of nearly every other house in the street, but which, how often soever written, no one seems to regard : "Bestemmi non più. Lodate Gesù."

'We push our way between large barges laden with fresh water from Fusina, in round white tubs seven feet across, and complicated boats full of all manner of nets that look as if they could never be disentangled, hanging from their masts and over their sides ; and presently pass under a bridge with the lion of S. Mark on its archivolt, and another on a pillar at the end of the parapet, a small red lion with much of the puppy in his face, looking vacantly up into the air (in passing we may note that, instead of feathers, his wings are covered with hair, and in several other points the manner of his sculpture is not uninteresting). Presently the canal turns a little to the left, and thereupon becomes more quiet, the main bustle of the water-street being usually confined to the first straight reach of it, some quarter of a mile long, the Cheapside of Murano. We pass a considerable church on the left, S. Pietro, and a little square opposite to it with a few acacia trees, and then find our boat suddenly seized by a strong green eddy, and whirled into the tide-way of one of the main channels of the lagoon, which divides the town of Murano into two parts by a deep stream some fifty yards over, crossed only by one wooden bridge. We let ourselves drift some way down the current, looking at the low line of cottages on the other side of it, hardly knowing if there be more cheerfulness or melancholy in the way the sunshine glows on their ruinous but white-washed walls and sparkles on the rushing of the green water by the grass-grown quay. It needs a strong stroke of the oar to bring us into the mouth of another quiet canal on the other side of the tideway, and we are still somewhat giddy

when we run the head of the gondola into the sand on the left-hand side of this more sluggish stream, and land under the east end of the Church of San Donato, the "Matrice" or "Mother" church of Murano.

'It stands, it and the heavy campanile detached from it a few yards, in a small triangular field of somewhat fresher grass than is usual near Venice, traversed by a paved walk with green mosaic of short grass between the rude squares of its stones, bounded on one side by ruinous garden walls, on another by a line of low cottages, on the third, the base of the triangle, by the shallow canal from which we have just landed. Near the point of the triangular space is a simple well, bearing date 1502; in its widest part, between the canal and campanile, is a four-square hollow pillar, each side formed by a separate slab of stone, to which the iron hasps are still attached that once secured the Venetian standard.

'The cathedral itself occupies the northern angle of the field, encumbered with modern buildings, small outhouse-like chapels, and wastes of white wall with blank square windows, and itself utterly defaced in the whole body of it, nothing but the apse having been spared; the original place is only discoverable by careful examination, and even then but partially. The whole impression and effect of the building are irretrievably lost, but the fragments of it are still most precious.'—*Ruskin*, '*Stones of Venice*.

According to legend, the foundation of the principal church of Murano is due to Otho the Great, to whom the Virgin appeared in a vision, showing him this very triangular meadow overgrown with scarlet lilies, and desiring him to build a church there in her honour. In 1125 S. Donato was joined with the Virgin as patron of the church, which was henceforth called by his name, and to which his body, carried off from Cephalonia, was presented by the Doge Domenico Michiel. It is believed that on the acquisition of this treasure the whole church was rebuilt. Gally Knight supposes that the best part of the existing remains is of the twelfth century. The semicircular apse is the most remarkable feature. It has two stories of circular arches, intersected by a double band of triangular marbles of the most wondrous delicacy of sculpture. Many of these marbles are coloured, and Ruskin teaches us that in no case was their arrangement without the most careful intention. 'The subtlety and perfection of artistical feeling in all this are so

redundant, that in the building itself the eye can rest upon this coloured chain with the same kind of delight that it has in a piece of the embroidery of Paul Veronese.' The balustrade round the upper gallery is also a remarkable feature. The lower stage is mainly arcaded in red brick.

The interior of the church has been grievously modernised and is dismal and bare in the extreme. But it retains the old basilica form, the beautiful inlaid pavement of 1140, some of the delicately wrought ancient capitals, and, in the apse, a sad-looking Greek mosaic of the Madonna, in a blue robe. Beneath it, is, in Latin, the inscription :

> 'Whom Eve destroyed, the pious Virgin Mary redeemed ;
> All praise her, who rejoice in the Grace of Christ.'

'At Murano the mosaic in the tribune of the Duomo, executed about the middle of the twelfth century, is one of the most remarkable of the Byzantine revival—a single figure only, the Virgin, the Greek type—standing on a cushion of cloth of gold, alone in the field, and completely enveloped in her long blue robe ; her hands are held forth appealingly towards the spectator, two large tear-drops hang on her cheek, settled sorrow dwells on every feature ; the very spirit of the "Stabat Mater" breathes through this affecting portraiture—the silent searching look for sympathy is irresistible. The face not beautiful but impressive and dignified ; there is a feeling of elegance in the attitude, finished with care, evidently by one of the best artists of the time.'—*Lord Lindsay*, '*Christian Art*.'

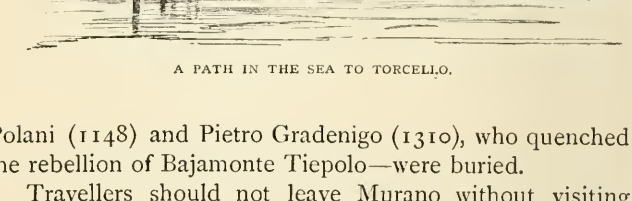
The *Church of the Angeli* dates from 1187, but was rebuilt in 1520. It contains (covered) a set of extremely old and admirable tapestries. Doge Sebastiano Venier was buried here in 1578. On the gate of its courtyard is a graceful Annunciation by some of the pupils of Donatello. The *Church of S. Pietro*, of the sixteenth century, contains a noble *Giovanni Bellini*, of the Madonna and saints, with the donor, Doge A. Barberigo, 1488. The picture was formerly in the convent of S. Maria degli Angeli, of which Barberigo had been the administrator, and where two of his daughters were nuns.

'Who that has visited Murano does not know that beautiful canvas with its tasteless frame of the seventeenth century, on which the Prince

of Venice, introduced by S. Mark and S. Augustine, kneels in all the pomp of orange and ermine, yet with all the humility of a sinner, before the Virgin? Who has not been delighted by the lovely calm of that Virgin, with the boy on her knee, imparting the benediction to the sound of viol and guitar? What charm dwells in those two children or that wonderful row of cherubs' heads that hang on cloudlets about the purple curtain, what attractiveness in the vegetation of the landscape and its beds of weeds and flowers, in which the crane, the peacock, and partridge alike elect to congregate! How noble the proportions of the saints, how grand and real the portrait of the Doge! It is that here large contrasts of light and shade are united with bright and blended tone; that the atmosphere is playing round these people, and helping them to live and move before us, and nature is ennobled by thought and skill.'—*Crowe and Cavalcaselle.*

Another fine work here, brought from the same convent, is an Assumption by *Marco Basaiti.*

In the vanished Church of S. Cipriano, the Doges Pietro



A PATH IN THE SEA TO TORCELLO.

Polani (1148) and Pietro Gradenigo (1310), who quenched the rebellion of Bajamonte Tiepolo—were buried.

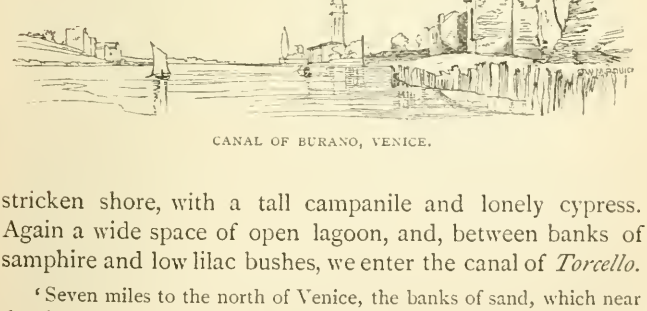
Travellers should not leave Murano without visiting *Salviati's Glass Manufactory*, and seeing his wonderful imitations both of the ancient mosaics and of the old Venetian glass, varied in a thousand forms, and tinted with the exquisite and delicate colours known as girasole (opal), lattime, rubino, alabastro, giallo d' oro, acqua marina, &c.

A path in the sea, marked at intervals with posts, leads picturesquely across the shallow lagoon to the *Island of Burano*, where the Buranei are fishermen and the Buranelle make beautiful lace, and where the musician Galuppe Baldassare ('il Buranello') was born. Beyond Burano we reach the

Island of Mazzorbo (*major urbs*, the greater city), all gardens —a vast kitchen garden for the inhabitants of Venice. Here there is an interesting gothic doorway, with the figure of our Lord and kneeling figures, under an ogee canopy, dated A.D. 1368. No lady visiting these parts should omit a visit to the *Lace Manufacture* (*Fabbrica di Merletti di Burano*), where, under the judicious protection of Countess Marcello, the celebrated *point de Burano* has been successfully revived, its old patterns being adopted. Hundreds of young girls (whose almost universal beauty will certainly strike a stranger) find daily employment here, to the relief of their families and the general profit of their desolate and indigent island.

In the church the sacristan should be asked to show some admirable examples of antique Venetian altar-lace, representing scriptural scenes, &c. These pieces are of extreme value and well known to amateurs. They are some of the finest in existence, and interesting as never having left the church for which they were destined.

Beautiful are the effects, in passing through the canal which divides these islands, of the low-lying reaches of wind-



CANAL OF BURANO, VENICE.

stricken shore, with a tall campanile and lonely cypress. Again a wide space of open lagoon, and, between banks of samphire and low lilac bushes, we enter the canal of *Torcello*.

'Seven miles to the north of Venice, the banks of sand, which near the city rise little above low-water mark, attain by degrees a higher

level, and hoist themselves at last into fields of salt morass, raised here and there into shapeless mounds, and interrupted by narrow creeks of sea. One of the feeblest of these inlets, after winding for some time among buried fragments of masonry, and knots of sunburnt weeds whitened with webs of fucus, stays itself in an utterly stagnant pool beside a plot of greener grass covered with ground-ivy and violets. On this mound is built a rude brick campanile, of the commonest Lombardic type, which if we ascend towards evening (and there are none to hinder us, the door of its ruinous staircase swinging idly on its hinges), we may command from it one of the most notable scenes in this wide world of ours. Far as the eye can reach, a waste of wild sea moor, of a lurid ashen-grey ; not like our northern moors with their jet-black pools and purple heath, but lifeless, the colour of sackcloth, with the corrupted sea-water soaking through the roots of its acrid weeds, and gleaming hither and thither through its snaky channels. No gathering of fantastic mists, nor coursing of clouds across it ; but melancholy clearness of space in the warm sunset, oppressive, reaching to the horizon of its level gloom. To the very horizon, on the north-east ; but to the north and west, there is a blue line of higher land along the border of it, and above this, but farther back, a misty band of mountains, touched with snow. To the east, the paleness and roar of the Adriatic, louder at momentary intervals as the surf breaks on the bar of sand ; to the south, the widening branches of the calm lagoon, alternately purple and pale green, as they reflect the evening clouds or twilight sky ; and almost beneath our feet, on the same field which sustains the tower we gaze from, a group of four buildings, two of them little larger than cottages (though built of stone, and one adorned by a quaint belfry), the third an octagonal chapel, of which we can see but little more than the flat red roof with its rayed tiling, the fourth, a considerable church with nave and aisles, but of which, in like manner, we can see little but the long central ridge and lateral slopes of roof, which the sunlight separates in one glowing mass from the green field beneath and grey moor beyond. There are no living creatures near the buildings, nor any vestige of village or city round about them. They lie like a little company of ships becalmed on a far-away sea.

'Then look farther to the south. Beyond the widening branches of the lagoon, and rising out of the bright lake into which they gather, there are a multitude of towers, dark, and scattered among square-set shapes of clustered palaces, a long irregular line fretting the southern sky.

'Mother and daughter, you behold them both in their widowhood, —Torcello and Venice.

'Thirteen hundred years ago, the grey moorland looked as it does this day, and the purple mountains stood as radiantly in the deep distances of evening ; but on the line of the horizon, there were strange fires mixed with the light of sunset, and the lament of many human voices mixed with the fretting of the waves on their ridges of sand. The

flames rose from the ruins of Altinum ; the lament from the multitude of its people, seeking, like Israel of old, a refuge from the sword in the paths of the sea.

'The cattle are feeding and resting upon the site of the city that they left ; the mower's scythe swept this day at dawn over the chief street of the city that they built, and the swathes of soft grass are now sending up their scent into the night air, the only incense that fills the temple of their ancient worship. Let us go down into that little space of meadow land.

'The inlet which runs nearest to the base of the campanile is not that by which Torcello is commonly approached. Another somewhat broader, and overhung by alder copse, winds out of the main channel of the lagoon up to the very edge of the little meadow which was once the Piazza of the city, and there, stayed by a few grey stones which present some semblance of a quay, forms its boundary at one extremity. Hardly larger than an English farmyard, and roughly enclosed on each side by broken palings and hedges of honeysuckle and briar, the narrow field retires from the water's edge, traversed by a scarcely traceable footpath, for some forty or fifty paces, and then expanding into the form of a small square, with buildings on three sides of it, the fourth being that which opens to the water. Two of these, that on our left and that in front of us as we approach from the canal, are so small that they might well be taken for the out-houses of the farm, though the first is a conventual building, and the other aspires to the title of the "Palazzo Pubblico," both dating as far back as the beginning of the fourteenth century ; the third, the octagonal church of Santa Fosca, is far more ancient than either, yet hardly on a larger scale. Though the pillars of the portico which surrounds it are of pure Greek marble, and their capitals are enriched with delicate sculpture, they, and the arches they sustain, together only raise the roof to the height of a cattle-shed ; and the first strong impression which the spectator receives from the whole scene is, that whatever sin it may have been which has on this spot been visited with so utter a desolation, it could not at least have been ambition. Nor will this impression be diminished as we approach, or enter, the larger church to which the whole group of building is subordinate. It has evidently been built by men in flight and distress ; who sought in the hurried erection of their island church such a shelter for their earnest and sorrowful worship, as, on the one hand, would not attract the eyes of their enemies by its splendour, and yet, on the other, might not awaken too bitter feelings by its contrast with the churches which they had seen destroyed. There is visible everywhere a simple and tender effort to recover some of the form of the temples which they had loved, and to do honour to God by that which they were erecting, while distress and humiliation prevented the desire, and prudence precluded the admission, either of luxury of ornament or magnificence of plan. The exterior is absolutely devoid of decoration, with the exception only of the western

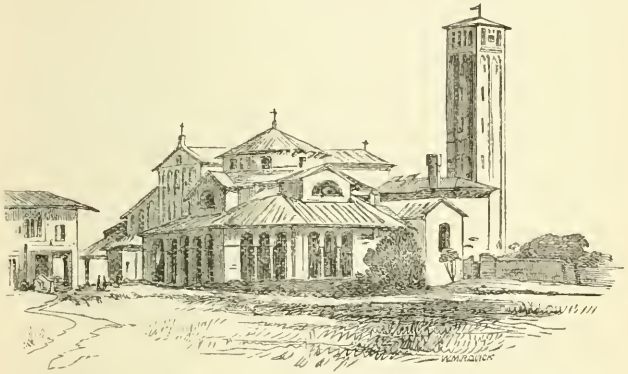
entrance and the lateral door, of which the former has carved side-posts and architrave, and the latter crosses of rich sculpture ; while the massy stone shutters of the windows, turning on huge rings of stone, which answer the double purpose of stanchions and brackets, cause the whole building rather to resemble a refuge from Alpine storm than the cathedral of a populous city ; and, internally, the two solemn mosaics of the eastern and western extremities—one representing the Last Judgment, the other the Madonna, her tears falling as her hands are raised to bless —and the noble range of pillars which enclose the space between terminated by the high throne for the pastor, and the semicircular raised seats for the superior clergy, are expressive at once of the deep sorrow and the sacred courage of men who had no home left them upon earth, but who looked for one to come, of men "persecuted but not forsaken, cast down but not destroyed."'—*Ruskin*, '*Stones of Venice*,' ii. 2.

'Two hundred years after the invasion of Attila had driven many of the inhabitants of Aquileja and Altinum from their homes, the province was desolated by the Lombards. The Altinese, alarmed at their approach, anxiously deliberated whether they should remain to face this "Australis plaga," or seek safety in flight, when they beheld vast flocks of birds, with their fledglings in their beaks, take flight from the city walls and towers and direct their course seaward. Regarding this as a sign from heaven, some departed to Ravenna, some to Pentapolis, and others to Istria, leaving behind them a band of devout persons, who, in order to obtain a more direct manifestation of the will of heaven, determined to fast and pray for three days, according to the advice of their bishop, Paulus. At the end of that time they heard a voice like thunder, saying, "Ascend into the city tower and look at the stars." They beheld a vision of boats, and ships, and islands, and taking this as an indication that their course should be directed seaward, they removed their most precious possessions to the island of Torcello. . . . Paulus, Bishop of Altinum, migrated with his flock, their relics, and treasure, to Torcello and the neighbouring islands, A.D. 641.'—*Perkins*, '*Italian Sculptors*.'

Amongst the external features of Torcello is the marble seat—low-lying amongst the rye-grass—called *Attila's Throne*.

The Cathedral was rebuilt, evidently exactly in the form of an earlier church, in the beginning of the eleventh century, by Orso, the patriarch (son of the popular Doge Pietro Orseolo II.), who lived to see the spoliation and exile of his family. The building contains many curious mosaics of the same date, and probably by the same artist as that at

Murano. It has three parallel naves of ten bays, ending in apses. The stone shutters of the windows are almost unique. The columns dividing the nave from the aisles are of veined marble, with exquisitely-wrought capitals, half Corinthian, half Byzantine. The Holy Water basin, of the tenth century, is very curious. The crypt is probably a remnant of a building of the seventh century. The choir is fenced off by a marble screen, 'the prototype of that at S. Mark's,' and is adorned with sculptures of lions and peacocks, probably brought from Aquileja.



TORCELLO.

'North-west of the rood-screen stands the marble ambon—a pulpit of two divisions, one (circular) facing south, the other (square) facing west. This and the staircase leading to it are full of delicate and good carved work. The arrangement has an absurd likeness to many a modern English scheme of pulpit and reading pew, and there is certainly force in the observation, that such an arrangement would never have been thought of, unless the Gospe was to be understood by the people. Now they do not understand it, it is no longer said from an ambon, and ambons seem to be much less useful to the Romans than rood-screens are to us!'—*Street.*

The cathedral was greatly injured, and its exterior completely modernised, during injudicious and hasty repairs

under the Austrians, when the new roof was put on. The chancel is most remarkable, the seats rising in tiers with the semicircular form of a theatre, and the episcopal throne of Orso in the centre raised above these seats, and approached by its own steep staircase.

'There is one circumstance which we ought to remember as giving peculiar significance to the position which the episcopal throne occupies in the island church—namely, that in the minds of all early Christians the Church itself was most frequently symbolised under the image of a ship, of which the bishop was the pilot. Consider the force which this symbol would assume in the imaginations of men to whom the spiritual Church had become an ark of refuge in the midst of a destruction hardly less terrible than that from which the eight souls were saved of old, a destruction in which the wrath of man had become as broad as the earth and as merciless as the sea, and who saw the actual and literal edifice of the Church raised up, itself like an ark in the midst of the waters. No marvel if with the surf of the Adriatic rolling between them and the shores of their birth, from which they were separated for ever, they should have looked upon each other as the disciples did when the storm came down on Tiberias Lake and have yielded ready and loving obedience to those who ruled them in His name who had there rebuked the winds and commanded stillness to the sea. And if the stranger would yet learn in what spirit it was that the dominion of Venice was begun, and in what strength she went forth conquering and to conquer, let him not seek to estimate the wealth of her arsenals or numbers of her armies; nor look upon the pageantry of her palaces; nor enter into the secrets of her councils; but let him ascend the highest tier of the stern ledges that sweep round the altar of Torcello, and then, looking as the pilot did of old along the marble ribs of the goodly temple-ship, let him re-people its ruined deck with the shadows of its dead mariners, and strive to feel in himself the strength of heart that was kindled within them, when first, after the pillars of it had settled in the sand, and the roof of it had been closed against the angry sky that was still reddened by the fires of their homesteads—first, within the shelter of its knitted walls, amidst the murmur of the waste of waves and the beating of the wings of the sea-birds round the rock that was strange to them—rose that ancient hymn, in the power of their gathered voices: —"*The sea is His, and he made it: and His hands prepared the dry land.*"'—*Ruskin*, '*Stones of Venice.*'

The *Baptistery*, or *Church of S. Fosca*, is connected with the cathedral by a most picturesque little cloister. It is a square church, with small projections on either side, and a

deeper one on the east, where the high-altar is raised above the relics of the virgin martyr Fosca, who suffered under Decius. Successive restorations have irretrievably injured the original character of the church.

'There are three eastern apses, and the western side is screened by an open cloister, which is octagonal in plan. The square centre is domed on very simple pendentives, and the capitals are similar in character to those in the cathedral. The best detail is to be seen outside the east end, where there are some good arcading and an enriched band of chevron ornament, formed by recessing the brickwork, and a mixture of red and buff brickwork, which is very effective.'—*Street.*

'At Torcello everything is on the tiniest scale; you can touch with your hand the capitals of the columns that support the roof, and though the basilica be a respectably-sized parish church, its title Duomo prepares one to expect a building of far greater magnitude. The contrast is striking, too, in other respects. The spot once so populous is now almost utterly abandoned. The two churches, the baptistery and steeple, an isolated marble column, an ancient well, sculptured with the Greek cross, the Archivio and Tribunal (such no longer)—these, and one or two dilapidated buildings, all closely adjacent, are the sole remains of the ancient town, and form now the centre of a wilderness; the piazza which they encircled is completely overgrown with grass and encircled by hedgerows—a narrow pathway is the only street; the little birds sing amid the profound silence—and on finishing your survey, you will probably find yourself leaning against the marble pillars which once sustained the flag-staff of the republic, long before those of her tributary principalities, Cyprus and Candia, waved in the breeze. I know nothing in its way like Torcello; it is a scene *sui generis* for simplicity and solitude—and yet not melancholy, for they are not the ruins of fallen greatness; the emotions excited are akin rather to those one experiences in visiting the source of some mighty river, or gazing at the portrait of a hero in his childhood.'—*Lindsay*, '*Christian Art*.'

The Campanile, of the eleventh century, is well worth ascending for the sake of the singular view.

In the north-eastern lagoon, to the right of the canal which leads to Torcello, is *S. Francesco del Deserto*, a lonely islet monastery still occupied by Franciscan monks, where a penitential cell is shown, once inhabited by the saint, and the stone coffin in which he used to acclimatise himself to death. A tree is pointed out as having sprung from the staff of S.

Francis, which he drove into the ground, when it took root! But the real charm of the place lies in the careless luxuriance of its little garden, its unrivalled cypresses, and great solitary stone-pine.

The excursion to Torcello forms a fitting close to a stay at Venice, which no one who has stayed long enough to enjoy its melancholy beauty can leave without regret.

'Prime model of a Christian commonwealth,
Thou wise simplicity, which present men
Calumniate, not conceiving—joy is mine,
That I have read and learnt thee as I ought,
Not in the rude compiler's painted shell,
But in thine own memorials of live stone,
And in the pictures of thy kneeling princes,
And in the lofty words on lofty tombs,
And in the breath of ancient chroniclers,
And in the music of the outer sea.'—*Monckton Milnes.*

'La campagna me consola,
Ma Venezia zè la sola
Che me posa contentar.
O Venezia benedetta,
No le vogio più lasar.'—*Venetian Barcarolle.*

INDEX.

A.

Abbazia di S. Gregorio, 59
della Misericordia, 144
Accademia, 60
Alberoni, fort of, 191
Archaeological Museum, 52
Archivio Pubblico, 171
Armenian Convent, 183
Arsenale, 122
Ateneo Veneto, 130
Attila's Throne, 204

B.

Bank, National, 91
Biblioteca, 18
Bocca di Leone, 40
Borgoloco, 101
Braided House, the, 78
Bronze Horses, the, 24
Bucentaur, the, 123
Burano, Island of, 200
Bussola, Sala della, 40

C.

Calle del Bazatin, 136
Centani, 172
del Dose, 131
della Fava, 106
del Fruttarol, 137
delle Locande, 134
Magno, 118
della Malvasia, 106
del Megio, 84
dei Miracoli, 137
del Paradiso, 106
Calle—
del Perdon, 175
del Scaletter, 176
degli Scudi, 117
del Tabacco, 177
del Te Deum, 117
delle Veste, 129
della Vida, 134
Campanile di S. Marco, 21
Campiello Angaran, 157
della Cason, 138
dei Melloni, 175
della Strope, 172
Campo di S. Agostino, 176
di S. Andrea, 157
S. Angelo, 133
di S. Aponal, 175
dei SS. Apostoli, 138
S. Benedetto, 134
della Carità, 60
dei Do Pozzi, 117
di S. Fosca, 141
delle Gatte, 117
dei Gesuiti, 140
di S. Giovanni in Bragora, 126
S. Lio, 106
Manin, 134
di S. Marcuola, 88
S. Margherita, 155
di S. Maria Formosa, 104, 105
di S. Maria Nuova, 138
di S. Marina, 106
S. Paternian, 134
S. Polo, 175
S. Provolo, 101
della Salute, 54
S. Samuele, 133
S. Silvestro, 79

Campo—
S. Stefano, 133
S. Stin, 177
di Tiziano, 138
S. Vidal, 95
S. Vio (Vito), 60, 92
S. Zaccaria, 101
Canalazzo, 53
Canale Pesaro, 176
di S. Pietro, 118
Cannaregio, 88, 149
Canonica, La, 101
Cappella Manin, 87
Zen, 140
Caroman, Forte di, 191
Casa Businello, 78
Doro, 90
Ferro, 96
Madonnetta, 78
del Petrarca, 126
Sanudo, 86
degli Spiriti, 148
di Tiziano, 138
Castello di S. Andrea, 188
di S. Pietro, 191
Cathedral of Murano, 198
of Torcello, 204
Cavalli di S. Marco, 24
Cemetery, 195
Jewish (desecrated), 187
Old Protestant, 189, 195
Chioggia, 190
Churches—
S. Agostino, 177
S. Alvise, 150
S. Andrea, 157
S. Andrea di Chioggia, 193
Gli Angeli, 199
S. Antonino, 101
S. Aponal, 174
SS. Apostoli, 91, 139
S. Barnaba, 157
S. Bartolommeo, 83
S. Basso, 35
S. Benedetto, 134
S. Biagio, 122
S. Canciano, 138
S. Cassiano, 173
S. Caterina, 141
della Fava, 106
S. Donato di Murano, 198
S. Eustachio (S. Stae), 84
S. Fantino, 129
S. Felice, 141
S. Fosca, 141
Churches—
S. Fosca di Torcello, 206
S. Francesco della Vigna, 116
I Frari, 165
S. Geremia, 88
dei Gesuati, 153
S. Giacomo dell' Orio, 172
S. Giacomo di Rialto, 81
S. Gian Crisostomo, 136
S. Giobbe, 149
S. Giorgio dei Greci, 101
S. Giorgio Maggiore, 181
S. Giorgio degli Schiavoni, 102
S. Giovanni in Bragora, 125
S. Giovanni Elemosinario, 82
SS. Giovanni e Paolo, 108
S. Gregorio, 59
S. Giuliano, 135
S. Giuseppe di Castello, 120
S. Giustina, 117
S. Lazaro dei Mendicanti, 115
S. Lio, 106, 136
S. Lorenzo, 101
S. Luca, 133
La Maddalena, 142
Madonna dei Miracoli, 137
Madonna dell' Orto, 144
S. Marco, 23
S. Marcuola, 88
S. Maria dei Carmini, 154
S. Maria Formosa, 104
S. Maria de' Gesuiti, 140
S. Maria del Giglio, 130
S. Maria Gloriosa dei Frari, 165
S. Maria Mater Domini, 173
S. Maria Nuova, 138
S. Maria del Rosario, 153
S. Maria della Salute, 56
S. Maria degli Scalzi, 87
S. Maria Zobenigo, 130
S. Marina, 106
S. Martino, 125
S. Marziale, 144
S. Maurizio, 130
S. Michele, 195
S. Moisè, 129
S. Nicolò del Lido, 188
S. Nicolò da Tolentino, 158
S. Nicolò degli Orfani, 153

Churches—
dell' Ospedaletto, 140
S. Pantaleone, 157
della Pietà, 126
S. Pietro di Castello, 118
S. Pietro di Murano, 199
S. Polo, 175
Il Redentore, 179
S. Rocco, 164
S. Salvatore, 135
S. Sebastiano, 155
S. Silvestro, 78
I Servi, 143
S. Simeone Grande, 86
S. Simeone Piccolo, 87
S. Spirito, 155
S. Stae, 84
S. Stefano, 131
S. Tomà, 172
S. Trovaso, 152
S. Vio, 93
S. Vitale, 95
S. Zaccaria, 98
S. Zanipolo, 108
Collegio Greco Flangini, 102
Marco Foscarini, 141
Corte Bressana, 115
del Maltese, 134
del Milione, 136
del Remer, 91
della Sabbionera, 136

D.

Dogana, 54
Doges, list of the, 6

F.

Festa delle Marie, 105
del Redentore, 180
Fondaco dei Tedeschi, 91
dei Turchi, 84
Fondamenta di S. Biagio, 180
Briati, 153
della Misericordia, 144
dei Mori, 144
Nani, 153
dell' Osmarin, 101
Pesaro, 174
di S. Severo, 101
delle Zattere, 155
Zen, 141
Forte d' Alberoni, 191
di Caroman, 191
Frari, the, 165
Funerals, 195

G.

Ghetto, the, 151
Giardini Papadopoli, 87, 158
Pubblici, 120
Giudecca, the, 179
Gobbo di Rialto, Il, 81
Goldoni, birthplace of, 172
Gondolas, 11
Gondoliers, cries of the, 11
Grand Canal (Canalazzo), the, 8, 53
Grimani Breviary, the, 48

H.

Hospital, Civic, 115
Gl' Incurabili, 155
House of Aldo il Vecchio, 176
Bajamonte Tiepolo, 93, 177
Desdemona, 96
Manin, 134
Marco Polo, 136
Marino Sanudo, 137
Othello, 94, 155
Petrarch, 120
Titian, 138
Tintoret, 144

I.

Incurabili, Ospedale, 155
Isola di Purano, 200
di Castello, 128
dei Cipressi, 181
di S. Elena, 185
di S. Giorgio, 181
della Giudecca, 179
di S. Lazzaro, 183
di Malamocco, 191
di Mazzorbo, 200
di S. Michele, 195
di Murano, 196
di S. Nicolò, 128
di Pelestina, 191
di S. Pietro, 118
di Poveglia, 191
di Rialto, 79

Isola—
di S. Servolo, 190
di Torcello, 201
Istituto Canal, 143

L.

Library of the Palazzo Ducale, 48
Libreria Vecchia, 18
Libro d' Oro, 39, 87
Lido, the, 186
Lion of S. Mark, 19
Lions, the (of the Arsenal), 122
Littorale, di Malamocco, 191
di Sotto Marina, 191
di Pelestina, 191
Loggia, 21
Lunatic Asylum, 190

M.

Madonnetta House, the, 78
Manufactory of Merletti di Burano, 201
of Salviati glass, 200
of Salviati mosaics, 60
Merceria, the, 17, 91
Merletti di Burano, 201
Mestre, 2
Monastery of S. Francesco del Deserto, 207
S. Giorgio, 182
S. Maria Gloriosa dei Frari, 171
Mosaics of S. Marco, the, 31
Murano, 196
Murazzi, I, 191
Museo Archeologico, 52
del Arsenale, 123
Civico, 85
Correr, 85

O.

Old Protestant Cemetery, the, 189, 195
Oratorio del Crocifisso, 176
di SS. Filippo e Luigi, 140
Orto Botanico, 150
Ospedale Civile, 115

P.

Pala d' Oro, the, 30
Palazzo Badoer, 126
Baffo, 131, 133
Balbi, 77
Barbarigo della Terrazza, 78
Barbaro, 95
Bembo, 92, 138
Bembo alla Celestia, 118
Benzon, 93
Bernardo, 78, 176
Bernardo-Nani, 98
dei Camerlenghi, 83
Capovilla, 84
Cappello, 78, 174
Cavalli, 93, 95
Centani, 172
Cicogna all' Angelo Raffaele, 153
Contarini Fasan, 96
Contarini Porta di Ferro, 117
Contarini delle Figure, 94
Contarini Mocenigo, 134
Contarini degli Scrigni, 75
Corner della Ca' Grande, 96
Corner Mocenigo, 176
Corner della Regina, 83
Corner Spinelli, 94
Dandolo, 92, 93
Dario, 60
Dona, 78
Ducale, 35
Duodo, 84
Emo, 96
Erizzo, 90
Falier, 138
Farsetti, 93
Fini, 96
Foscari, 75
Foscarini, 154
Giovanelli, 141
Giustiniani, 75, 96, 106
Giustiniani Lonin, 95
Grassi, 95
Grimani, 78, 90, 93
Grimani a S. Polo, 77
Labia, 88
Layard, 174
Loredan, 60, 92

Palazzo—
Loredan di S. Stefano, 133
Malipiero, 105
Manfrin, 88
Manin, 91
Manzoni, 60
Marcello, 90
Martinengo, 93
Michieli delle Colonne, 90
Mocenigo, 94
dei Molin, 126
Moro Lin, 94
Morosini, 90, 133
Municipio, 93
Non Nobis, 88
del Nunzio Apostolico, 117
Persico, 77
Pesaro, 84
Pisani, 77, 133
dei Polo, 136
da Ponte, 131
Priuli, 101
Querini, 104
Revedin, 176
Rezzonico, 75
Ricchetti, 90
Sagredo, 90
Sanudo, 137
Sanudo a S. Giacomo, 84
Sina, 95
Tiepolo, 77
Treves, 96
Trevisan, 101
Tron, 84
Vendramin, 141
Vendramin Calerghi, 88
dei Vescovi, 75
Zen, 141
Zenobio, 154
Zentani, 172
Zorsi, 101
Patriarchs Palace of the, 35
Pescheria, Traghetto della, 83
Piazza SS. Apostoli, 138
S. Marco, 14
Piazzetta dei Leoni, 35
di S. Marco, 18
Pietra del Bando, 20
Pigeons of Venice, the, 22
Pillars of S. Jean d' Acre, 20
Piombi, 45
Ponte S. Antonio, 106, 142
Bernardo, 176
Ponte—
Briati, 154
S. Canciano, 138
del Corner, 174
del Diavolo, 101
Diedo, 142
Dona, 177
di S. Francesco, 117
di S. Gian Crisostomo, 137
della Madonnetta, 175
di S. Maria Nuova, 137
di S. Marziale, 144
Molin, 141
delle Ostreghe, 130
del Paradiso, 105
senza Parapetti, 142
di Pasqualigo, 141
del Pister, 106
S. Polo, 176
Priuli, 141
dei Pugni, 157
Ragagiuffa, 104
di Rialto, 79
del Sepolcro, 126
del Soccorso, 153
dei Sospiri, 46
Storto, 174
S. Tomà, 77, 172
S. Trovaso, 153
Porta della Carta, 38
Porto di Lido, 187
Pozzi, 47
Prefetoria, the, 96
Procuratie Nuove, 17
Vecchie, 18
Public Archives, 171

R.

Railway Station, 8, 87
Rio SS. Apostoli, 138
del Arsenale, 122
di Ca' Foscari, 77
dei Mendicanti, 115
Riva degli Schiavoni, 98, 120, 126
Ruga degli Orefici, 82

S.

Salizzada di S. Giustina, 117
del Megio, 84
Scala dei Giganti, 39
d' Oro, 39

Scuola degli Albanesi, 131
dell' Angelo Custode, 139
dei Calzolai, 172
dei Carmini, 155
dei Crociferi, 140
di S. Giovanni Evangelista, 177
di S. Girolamo, 130
di S. Marco, 115
di S. Rocco, 158
di S. Teodoro, 135
del Volto Santo, 144
Seminario Patriarchale, 54
Sior Antonio Rioba (the Pasquino of Venice), 144
Statue of Agrippa, 85
Bartolommeo Colleoni, 106
Daniele Manin, 134

T.

Teatro Rossini, 134
Terraced House, the, 78
Torcello, 201
Torre dell' Orologio, 17
Traghetto di S. Luca, 93
della Madonnetta, 78
della Pescheria, 83
Treasury, the (Tesoro di S. Marco), 31
Tre Porti, 190

V.

Via Garibaldi, 120
del Paradiso, 105
22 Marzo, 14, 129
Vittorio Emanuele, 141

W.

Wild ducks, the Doge's, 82

Z.

Zecca, 18

PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE
LONDON

WORKS BY AUGUSTUS J. C. HARE.

PARIS. With Illustrations. Crown 8vo. 10*s.* ; or 2 vols. cloth limp, 10*s.* 6*d.*

'Will interest even those who profess to know their Paris, while to those who do not, it will be a useful companion in their wanderings.'—THE GRAPHIC.

DAYS NEAR PARIS. With Illustrations. Crown 8vo. 10*s.* ; or 2 vols. cloth limp, 10*s.* 6*d.*

'Will prove invaluable to those who desire to see the best of Paris and its environs, and to understand and remember what they see.'—MORNING POST.

'The numerous illustrations in both books ("Paris," and "Days near Paris") are decided additions to their value and utility, and each of them is provided with a well-compiled index. The style is thoroughly good, and we have formed a very favourable opinion of both volumes, which we recommend with confidence.'—THE QUEEN.

SKETCHES IN HOLLAND AND SCANDINAVIA. Crown 8vo. with Illustrations, 5*s.*

'This little work is the best companion a visitor to these countries can have, while those who stay at home can read it with pleasure and profit.'—GLASGOW HERALD.

'Will be popular for its handy size and light manner. Without being strikingly amusing it is yet never wearisome. . . . . His notes of travel in Norway are very tempting to tourists attracted to the north.'—ART JOURNAL.

STUDIES IN RUSSIA. Crown 8vo. with numerous Illustrations, 10*s.* 6*d.*

'May be recommended as at once entertaining and instructive.—ATHENÆUM.

'A delightful and instructive guide to the places visited. It is, in fact, a sort of glorified guide-book, with all the charm of a pleasant and cultivated literary companion.'—SCOTSMAN.

CITIES OF SOUTHERN ITALY AND SICILY. With Illustrations. Crown 8vo. 12*s.* 6*d.*

'Mr. Hare's name will be a sufficient passport for the popularity of his new work. His books on the Cities of Italy are fast becoming as indispensable to the traveller in that part of the country as the guide-books of Murray or of Baedeker.....His book is one which I should advise all future travellers in Southern Italy and Sicily to find room for in their portmanteaus.'—ACADEMY.

'We regard the volume as a necessary part of the equipment of a traveller in Southern Italy ; if he goes without it he will miss the most thorough and most helpful book that has treated it. The part devoted to Sicily is especially full of interest ; and we should not omit to make mention of the exquisite little woodcuts done from Mr. Hare's water-colours executed on the spot.'—BRITISH QUARTERLY REVIEW.

CITIES OF CENTRAL ITALY. With Illustrations. 2 vols. crown 8vo. 21*s.*

CITIES OF NORTHERN ITALY. With Illustrations. 2 vols. crown 8vo. 21*s.*

'We can imagine no better way of spending a wet day in Florence or Venice than in reading all that Mr. Hare has to say and quote about the history, arts, and famous people of those cities. These volumes come under the class of volumes not to borrow, but to buy.'—MORNING POST.

WALKS IN LONDON. *Fifth Edition.* With numerous Illustrations. 2 vols. crown 8vo. 21*s.*

'One of the really valuable as well as pleasant companions to the peripatetic philosopher's rambling studies of the town.'—DAILY TELEGRAPH.

London : SMITH, ELDER, & CO., 15 Waterloo Place.

WALKS IN ROME. *Twelfth Edition.* With Map. 2 vols. crown 8vo. 18*s.*

'The best handbook of the city and environs of Rome ever published..... Cannot be too much commended.'—PALL MALL GAZETTE.

'Thoroughly practical, and the best guide that has yet been offered.'
DAILY NEWS.

'Mr. Hare's book fills a real void, and gives to the tourist all the latest discoveries and the fullest information bearing on that most inexhaustible of subjects, the city of Rome.....It is much fuller than "Murray," and anyone who chooses may now know how Rome really looks in sun or shade.'—SPECTATOR.

WANDERINGS IN SPAIN. With Illustrations. *Fifth Edition.* Crown 8vo. 7*s.* 6*d.*

'Mr. Hare's book is admirable. We are sure no one will regret making it the companion of a Spanish journey. It will bear reading repeatedly when one is moving among the scenes it describes—no small advantage when the travelling library is scanty.'—SATURDAY REVIEW.

'Here is the ideal book of travel in Spain; the book which exactly anticipates the requirements of everybody who is fortunate enough to be going to that enchanted land; the book which ably consoles those who are not so happy by supplying the imagination from the daintiest and most delicious of its stories.'
SPECTATOR.

'Since the publication of "Castilian Days," by the American diplomat, Mr. John Hay, no pleasanter or more readable sketches have fallen under our notice.'
ATHENÆUM.

DAYS NEAR ROME. With more than 100 Illustrations by the Author. *Third Edition.* 2 vols. crown 8vo. 18*s.*

LIFE AND LETTERS OF FRANCES BARONESS BUNSEN. With Portraits. 2 vols. crown 8vo. 21*s.*

MEMORIALS OF A QUIET LIFE. 3 vols. crown 8vo. Vols. I. and II. 21*s.*; Vol. III., with numerous Photographs, 10*s.* 6*d.*

'The name of Hare is one deservedly to be honoured: and in these "Memorials," which are as true and satisfactory a biography as it is possible to write, the author places his readers in the heart of the family, and allows them to see the hidden sources of life and love by which it is nourished and sustained.'—ATHENÆUM.

'One of those books which it is impossible to read without pleasure. It conveys a sense of repose not unlike that which everybody must have felt out of service time in quiet little village churches. Its editor will receive the hearty thanks of every cultivated reader for these profoundly interesting "Memorials" of two brothers, whose names and labours their universities and Church have alike reason to cherish with affection and remember with pride, who have smoothed the path of faith to so many troubled wayfarers, strengthening the weary and confirming the weak.'
STANDARD.

FLORENCE. Second Edit. Fcp. 8vo. cloth limp, 2*s.* 6*d.*

VENICE. Second Edition. Fcp. 8vo. cloth limp, 2*s.* 6*d.*

'The plan of these little volumes is excellent. . . . . Anything more perfectly fulfilling the idea of a guide-book we have never seen.'—SCOTTISH REVIEW.

London: SMITH, ELDER, & CO., 15 Waterloo Place.

Dat Due

UC SOUTHERN REGIONAL LIBRARY FACILITY
AA 001 369 434 4